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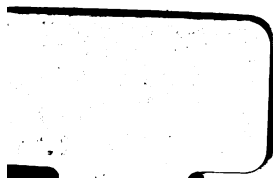
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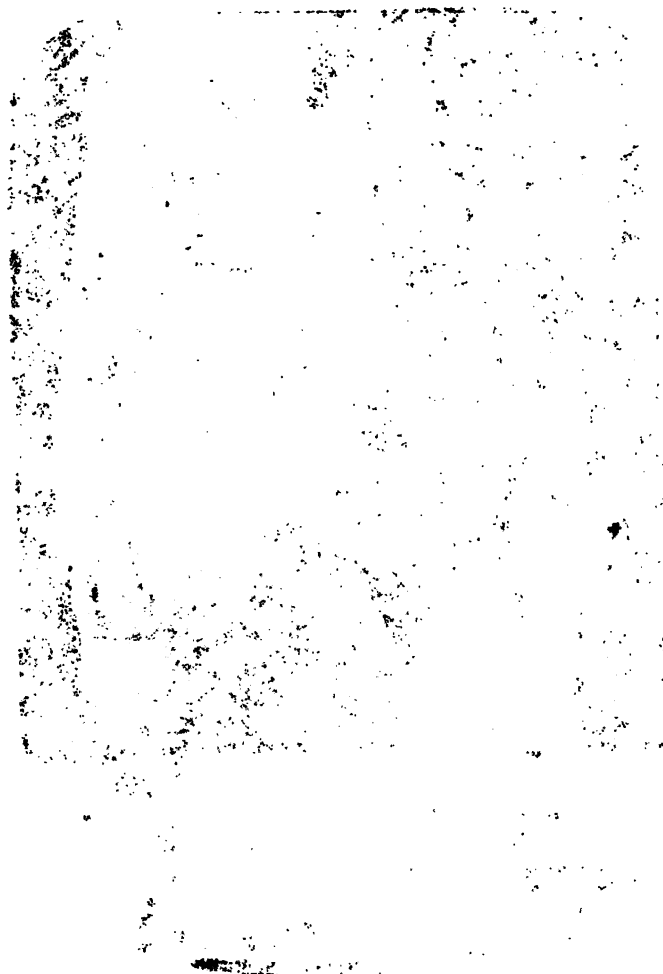
PARLOUR PASTIMES.

1871. 12

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268. c. 281.



UNCLASSIFIED

PARLOUR PASTIME

FOR

THE YOUNG :

CONSISTING OF

PANTOMIME AND DIALOGUE CHARADES,

FIRE-SIDE GAMES,

Riddles, Enigmas, Charades, Conundrums,

ARITHMETICAL AND MECHANICAL PUZZLES,

PARLOUR MAGIC,

ETC. ETC.



EDITED BY UNCLE GEORGE.

LONDON :

JAMES BLACKWOOD, PATERNOSTER ROW.

1857.

268. c. 281.



P R E F A C E.

It is not necessary to enter into any kind of explanation or apology for a book of this description. Every parent knows that children want amusement at home; and to provide that amusement—innocent, harmless, and easy of attainment—has been the aim of the projectors of this little book. Among its contents will be found many old friends with new faces, as well as much that is entirely original.

These PARLOUR PASTIMES serve, indeed, a higher purpose than mere amusement. They stimulate the faculties, arouse the wit, and, under the guise of amusement, develop and exercise the mental functions. Nor is this all: they foster harmony and unity of feeling; and, by community of pleasure, cultivate love, sympathy, and good-fellowship in youthful hearts.

PARLOUR PASTIME.

ACTING CHARADES.

INTRODUCTION.

OF all in-door recreations, that of acting Charades is the most amusing and the most popular. Nor are these amateur performances at all difficult to manage. We will suppose a party of young people assembled on a winter's evening; nothing is easier than for half a dozen of them to entertain the rest with an impromptu drama. All that is necessary is a room, or part of a room, for a stage, a few old clothes for dresses, and a little mother-wit. Where parlours open into each other with folding-doors, one room will serve for the stage, and the other for the audience—the folding-doors serving both for curtain and side scenes, behind which the actors can retire on leaving the stage. Those of the company who are to act in the Charade withdraw and determine upon a word or sentence, which may be either represented in dumb show or dialogue, as suits the actors. Some word or phrase should be selected, whose syllables possess especial meanings independent of the sense of the whole word. In the first Charade, for instance, the word “backgammon” is used; here the first and last syllables are made each a scene, and the whole

acted word forms a key to the rest. Again, in the word "mendicant" it will be observed that each of its syllables has a meaning of its own, each syllable forming a separate act of the Charade. In the first act the word *mend* is shown by a young lady repairing a lace veil; the pronoun *i* is played upon in the second act; the word *cant* is made the subject of the third act: and the whole word is shown in the fourth. When the Charade or Drama is concluded, the auditors endeavour to find out on what word it was founded, and much amusement will be afforded by their efforts to detect the covert meaning of each scene as it proceeds.

It is by no means pretended that the actors shall exactly follow the words here set down: if they play with spirit, they will soon find that they can improvise language suitable to the situations introduced; and in the case of Pantomime Charades many characters may be brought on the stage, and much entertainment obtained at little cost of thought or time.

The following words will be found suitable for either Pantomime or Dialogue Charades:—

Air-gun,	Grand-child,	Mend-i-cant,	Sweet-heart,
Arch-bishop,	Great-coat,	Milk-maid,	Tell-tale,
Band-box,	Heir-loom,	Nap-kin,	Time-wreft,
Bride-cake,	Horse-chest-nut,	Night-cap,	Tow-line,
Bull-rush,	I-dol,	Out-rage,	Up-braid,
Court-ship,	I-rate,	Out-pour,	Up-shot,
Cross-bow,	Jack-pudding,	Pack-cloth,	Vat-i-can,
Dice-box,	Jew-el,	Pop-gun,	Watch-man,
Dog-rose,	King-craft,	Quarter-staff,	Waist-cord,
Eye-glass,	Key-hole,	Rain-bow,	Way-bill,
Fag-end,	Leap-frog,	Rope-yarn,	Water-fall,
Fan-light,	Love-apple,	Sauce-box,	Young-ster,
Game-cock,	Mad-cap,	Sea-shell,	Zeal-ot.

PANTOMIME CHARADES.

BACKGAMMON.

A Charade in Three Acts.

ACT. I.—BACK—

Dramatis Personæ.

TWO LITTLE BOYS.

SUSAN, a Servant Girl.

JOHN, a Footman.

BEADLE.

OLD MOTHER.

RECRUITING SERJEANT.

SCENE I.—*A Street.*

THIS Scene may be made by pinning several newspapers, or large pieces of paper against the window curtains, showing part of the window at back, and placing cheese, butter, &c., on dishes on a table behind. . A lamp-post may be shown by introducing a straight prop with a candle alight on top, &c.

Enter TWO LITTLE BOYS, who take halfpence from their pockets, and show them as if for odd and even. The one who loses then makes a back, over which the other jumps. The other boy then stands with his head down as if to make a back. "Higher!" cries his playfellow; the boy makes a higher back, and the other is just about to jump over it, when

In rushes a BEADLE, and drives the boys out. The dress of the Beadle may be made by an old great-coat with a red collar, a cane

in his hand, and a cocked hat on his head. The Beadle shakes his cane after the boys and exit.

Re-enter BOYS, who point to where the Beadle has gone, laugh, and re-commence their game at leap-frog.—*Exit* Boys.

Enter OLD WOMAN, SERVANT GIRL, and FOOTMAN.—They stand and talk to each other, and make signs, as if the young people were going to be married. Show wedding-ring, kiss each other, and so on.

Enter RECRUITING SERJEANT.—The dress of this character may be easily made by fastening a red sash round his waist, putting a ribbon in his hat, &c.

Recruiting Serjeant goes up to Footman, places a shilling in his hand, and marches him off. The old Mother and Girl express sorrow violently, wringing their hands, and pretending to weep; old woman imitates the act of firing a gun to express the office of a soldier; young girl puts out her finger, as if to show that her chance of marrying is lost. Both weep and wail in comic pantomime.

Enter FOOTMAN running.—Old woman and girl express great astonishment at his return; and he exhibits a large placard, on which is written—"Sent BACK, not short enough."—*Scene closes.*

ACT II.—GAMMON.

Dramatis Personæ.

RICH OLD LADY.

| SHABBY-LOOKING LOVER.

SCENE.—*A Parlour.*

Enter RICH OLD LADY with a long purse in her hand. She begins to count her money, sighs deeply, takes a letter from her pocket, and reads.

Enter SHABBY LOVER, who advances to the rich old Lady, makes great protestations of affection, and tries to take the purse from her hand. She resists, when he drops on one knee, places his hand on his heart, and pretends to be violently in love. Old lady seems subdued, and gives him her purse. He kisses her hand, rises, cuts a caper, and exit. Old lady raises her hands in astonishment, and cries out—"He wants to gammon me, he does."—*Scene closes.*

ACT III.—BACKGAMMON.

Dramatis Personæ.

YOUNG LADY.		YOUNG GENTLEMAN.
VISITORS.		

SCENE.—*A Drawing-room.*

Visitors arrange themselves in groups; one young Lady plays the piano, another looks over a book of prints; a third amuses herself with the flowers on the table, &c.

Enter YOUNG LADY and GENTLEMAN from opposite sides of the room. They advance, shake hands, and go to back of room. Young gentleman comes forward with little table, which he places in centre. He then brings two chairs, which he places on either side of the table. One of the visitors brings a draft-board, which he opens. The young lady and gentleman sit down to the table and commence rattling dice-boxes and moving the draftmen. Visitors group themselves round the players.—*Scene closes.*

A LITTLE MISUNDERSTANDING.

A Comedy in Four Acts.

ACT I.—A LITTLE MISS—

*Dramatis Personæ.*A YOUNG LADY OF FIVE.
HER MAMMA and SISTERS.LADY VISITORS.
SERVANTS.SCENE I.—*Parlour in the house of the Mamma.*

Enter MAID SERVANT, who dusts and arranges the furniture, and *exit*.

Enter THREE SISTERS, bringing with them a quantity of silk lace and other articles of dress. They sit down and begin working busily, one cutting out, another sewing, &c.

Enter MAMMA with child of five in night-cap and morning dress. The Sisters clap their hands, laugh, and express surprise. They take the child's cap off, and exhibit its rough uncombed hair. One rings the bell, and makes signs to the servant, who enters. Servant goes out and presently returns with basin and water, combs, brushes, and various articles of toilette, which she sets down and *exit*. The sisters then brush the child's hair, wash its face, and so on, the mamma assisting. They then dress the child in very fine clothes, a small bonnet, and parasol, white lace handkerchief in her hand, &c. The child looks pleased, kisses her sisters and mamma, and struts about the room. Double knock heard at the door. *Enter* Servant introducing visitors. Sisters try to hide the litter, and mamma brings forward the little miss in her finery. Visitors

express delight. Little Miss takes her seat in centre of room, the rest grouping round her with various signs of homage and admiration. Mamma exclaims, "Pretty little Miss."—*Scene closes.*

ACT II.—UNDER—

Dramatis Personæ.

MAID SERVANT.
POLICEMAN.

MISTRESS.
MASTER.

SCENE.—Kitchen in the house of the Lady, with table in centre, discovers maid-servant nicely dressed. Clock strikes nine, and three gentle taps are heard on the wall outside. Maid goes out, and returns cautiously with a policeman on her arm; they look lovingly on each other. Maid prepares supper, spreads a large cloth on the table so as nearly to touch the ground, and places dishes and plates, knives and forks, &c.; they sit down and eat, the maid-servant daintily, the policeman ravenously. Just in the middle of the feast a loud double knock is heard at the front door. They rise in confusion, the maid calling out "Master!" Policeman hides under the table, from which the maid hastens to clear the things. Knocking continues impatiently. Policeman puts his head out from under the cloth, the maid kisses him, and runs up stairs to open the door. Noise heard in the passage as if the Master and Mistress were remonstrating at being kept so long at the door. Policeman is creeping cautiously from under the table, when steps are heard outside, which cause him instantly to hide again.

Enter MASTER, MISTRESS, and SERVANT, all disputing with many gestures. Mistress looks about the room, goes to the cupboard,

and at last approaches the table, and is about to lift the cloth. At this moment the maid-servant rushes up to her master and falls fainting in his arms. Mistress lifts up side of table-cloth and discovers policeman under the table. The policeman then looks up from his knees, brandishes his staff, and inquires, in a loud voice, "Does MR. UNDERDOWN live here?"—*Scene closes.*

ACT III.—STANDING.

Dramatis Personæ.

TRAVELLER, WITH CARPET BAG, ETC.

CABMAN. | PUBLICAN.

CUSTOMERS.

SCENE.—*Bar of a Public-House—Publican discovered behind, and Customers in front.*

This Scene may be made by laying a shutter across a couple of chairs, and placing another shutter in front. Place pewter pots, glasses, &c. on the counter.

Enter TRAVELLER and CABMAN.—They go up to counter and drink. Various persons close up to the Traveller, and request him to treat them. He nods, and publican serves out glasses and mugs to all. They all drink, and appear very merry. Publican holds out his hand for the money after counting up the sum. Traveller pulls out a very long purse and pays—Cabman and Company dance for joy.—*Scene closes.*

ACT IV.—A LITTLE MISUNDERSTANDING.

Dramatis Personæ.

THE LITTLE MISS.

HER THREE SISTERS.

THE MAMMA.

A LOVER.

POLICEMAN.

MAID SERVANT.

SCENE.—*A drawing-room—Curtain rises, and discovers a lady sitting with her two daughters, and the Little Miss, finely dressed, as before. The young ladies are engaged in crochet work, and the Little Miss admires her figure in the glass.*

(A double-knock is heard at the outer door.)

Enter SERVANT, bringing bouquet, which she takes to the little Miss. The Sisters and Mamma express great surprise.

Enter LOVER, gaily dressed, with a crush hat under his arm. He advances to the Mamma, who bows and shakes hands with him. He then goes up to the young ladies, and begins to make himself agreeable. They turn away from him and pout their lips, at the same time pointing to the Little Miss, who is admiring the bouquet. The Lover starts, and rushes from the room.

The Mamma and Sisters look angrily at the Little Miss, and endeavour to obtain the bouquet. She resists, and begins to cry; stamps on the floor, and turns over the chairs, and pulls about the curtains. Servant rings the bell, and calls "Police!"

Enter LOVER with POLICEMAN, who brandishes his staff, and looks very important. Lover produces three large bouquets, one of which he gives to each of the young ladies. Policeman takes a great doll out of his pocket, and presents it to the Little Miss. Maid-servant goes up to Policeman and boxes his ears; but the Policeman immediately shows her a wedding-ring, when she kisses

him, and appears much pleased. Little Miss comes forward, nursing the doll. Lover takes bouquet from her hand, and gives it to the elder young lady. Young ladies and Mother smile graciously upon him. The whole party then form a group about the lover and the young lady, and the little Miss runs up to her Mother and kisses her. Policeman and Maid-servant in the background whispering, and admiring the wedding-ring. Lover and lady join hands, and all bow to the audience.—*Curtain falls.*

DIALOGUE CHARADES.

MEND-I-CANT.

A Charade in Four Acts.

Dramatis Personæ.

MR. EDWARD SEYMOUR.
COLONEL SEYMOUR.
BROWN, the Butler.

MRS. EMILY SEYMOUR.
MARIA, her Maid.

ACT I.—MEND—

MRS. SEYMOUR'S dressing-room. *Flowers and greenhouse plants ranged about.*
MARIA seated on a low stool, repairing a torn lace veil.

Maria. Well, people may talk as they will about black slaves; but I know no slavery can be worse than that of a finished lady's maid by profession. Slaves indeed! look at me, expected by my lady to do everything for her. Did ever anybody see such a ragged, jagged, rent as this? and she will expect to see the veil look as good as new before she goes out; and after all I shall be reproached if her things are not laid out, her lunch brought up, the lap-dog washed, the flowers renewed, and the carriage properly heated. Well, mend I cant, nor won't. Then all day long I have to sit and work in this dreadful hot-house, and dare not open a window; just because my lady never feels warm. How can she

feel warm, indeed, with such a cold heart? A pretty bargain Mr. Seymour made when he married her for the money she is always telling him about. But he was right served: he is as bad as she is, with his fine talk, talk, talk—all gammon! and don't I see that while they are both as smooth as oil with their grand, rich, old uncle, they wish him in his coffin. I have half a mind to open his eyes, for I'm vexed to see him cheated: he's a real gentleman, and always has a civil word for a respectable upper servant. And here he comes.

Enter COLONEL SEYMOUR.

Col. Seymour. Where's my niece—my pretty, gentle Emily? I wished to bid her good morning before I set out on my ride.

Maria. My lady never rises so early as this, sir.

Col. S. Very bad plan: people should always rise with the sun in this fine climate. Might as well be in India if we indulge in bed so long. There—there goes my glove. Sew it up, my good girl. I would not trouble you, but I am in a hurry to be out. I will sit down and watch your pretty nimble fingers. But, whew! (*whistles*) how can you live in this atmosphere? Well seasoned as I am, I can't stand this heat; I must open the window, my little woman. (*Opens a window.*)

Maria. Oh, sir, how refreshing the air is! but I fear my lady will be displeased. She insists on the window being at all times shut.

Col. S. Poor thing! poor thing! quite a mistake! I must see her doctor; I must have him prescribe to her early rising and fresh air. I must hint to my worthy nephew, without alarming him, that such habits may endanger her precious health.

(*Maria sighs deeply.*)

Col. S. Why do you sigh, my good creature? Have you any fears about my dear niece's health?

Maria. Oh no, sir; she is in excellent health. I am sorry I sighed, sir—I was only thinking about myself; and I couldn't have anything more unhappy to think about. I ask your pardon, sir; you are always considerate to poor servants; I wish there were more like you; and sew your glove I will, that I am determined, though I should be discharged on the spot for not having finished mending her veil.

Col. S. But surely, Maria, you need have no fear of the reproofs of my gentle niece.

Maria. I know very well what she will say, sir, if she orders a thing to be done, and it isn't done.

Col. S. Why, that is certainly a vexation; but you need not dread her words, child, they are so few—so soft and sweet.

Maria. No doubt, she can be sweet enough when it pleases her; and you, sir, have little chance of seeing her as I see her, as my fellow-servants see her, and as poor folks see her, when they get a chance of it, which isn't often. Bless you, sir, certainly servants should see all and say nothing; but she is a hard lady to please.

Col. S. I am sorry to hear this from you, young woman; I could not have suspected it; and I would gladly believe you are mistaken. If her words are unkind to those beneath her, what pain it must give to my virtuous and philanthropic nephew to hear the feelings of a fellow-creature wounded in his house; for his every thought, word, and act, are for the good of his fellow-creatures.

Maria. To speak the truth, sir, I think Mr. Seymour is the worst of the two. My lady does not mind for saying out downright that she cares for nobody but herself; but he talks like an

angel about his feelings, and never does one good deed. He feeds and clothes the poor with fine words, and blinds great folks with his preaching. I'm but a poor silly servant girl; but I can see through them both, sir; I can see how they dupe you, and I made up my mind to speak and tell you; for it is a sin to let such a kind-hearted gentleman be cheated. There's your glove, sir.

Col. S. You have shocked me very much, girl; I must think over this; and I will certainly find out the fact. Thank you for your work and your words; both were meant in kindness. (*Gives her money.*) Nay don't refuse. You have done me a favor, and I can afford to do one to you. Now, good morning, and go on with your tiresome work. (*Exit.*)

Maria. There, now! I have gone and done it! See if I don't lose my place for my prattling! Not that I should call that any loss, if they'll only give me a character; and after all I feel as if I had done right, though I haven't finished mending the veil. I must go and see what cook can send up for my lady's lunch. (*Exit.*)

ACT II.—I.—

The same dressing-room. MARIA at work.

Enter MRS. SEYMOUR.

Mrs. S. How wretched everything seems! Nothing is as it ought to be: nothing as I ordered it. My silk mantle laid out for this chilly day! And bless me! who has taken the liberty to open my windows?

Maria. It was I that did it madam. I was near fainting with the heat, and I thought ——

Mrs. S. I have no wish to hear your thoughts. If you chose to be faint, was that any reason why my windows should be set open to endanger my life? You know I never suffer the air to be admitted here; but my delicate constitution is perfectly shattered in this comfortless house. Everybody here is opposed to me—all do their own way: I am nobody—no one cares for me! I am miserable. Who was that making so much noise, and trotting the horses beneath my windows?

Maria. Colonel Seymour, setting out for a ride.

Mrs. S. Colonel Seymour! I hate to hear his name. How selfish of Edward to bring that old brutal, vulgar, East Indian uncle of his to my house! He continually offends my eyes, and ears, and taste. Did you inquire, as I ordered you, of Mrs. Norris, what soup she intends to send to table to-day?

Maria. I did, ma'am; it is to be mulligatawny. Mr. Seymour ordered it himself, because, as he told Mrs. Norris, it was the colonel's favourite soup.

Mrs. S. And my feelings never consulted! Edward knows—Mrs. Norris knows—that mulligatawny is poison to me; but I am never considered. Go down immediately, Maria, and tell Mrs. Norris that I insist on it, that *my* soup, the white soup, be substituted for the mulligatawny. How can I possibly dine without soup? And, at the same time, tell Brown to give out some of the rich old Madeira, the same as we had yesterday. I choose to have some for my lunch. (*Exit Maria, with a curtsy.*) The mulled Madeira may perhaps restore the circulation which has been quite checked by the chill occasioned by that selfish young woman opening the windows. Servants think only of themselves. What wretched creatures we are, to be compelled to depend for every comfort, on such heartless beings!

Enter MARIA.

Have you ordered my soup?—and when am I to have my lunch?

Maria. Please, ma'am, Mrs. Norris says she has no objection to send two soups, as you wish for the white; but Mr. Seymour was positive in his orders for the mulligatawny.

Mrs. S. And they will enjoy it, though they see I cannot touch it. Selfish and unfeeling men! But when will my lunch be ready?

Maria. Please, ma'am, about the wine—Mr. Brown——

Mrs. S. What does the girl mean? What has Brown to do with my lunch?

Maria. Here he comes, madam.

Enter BROWN in a cotton Jacket.

Mrs. S. What is the meaning of this intrusion into my apartments, unsummoned, and in that extraordinary dress? Am I to be insulted by all my servants?

Brown. Please ma'am, Miss Maria was so *premtery*, insisting on having the wine directly: and I was quite out of my head, and never thought of my jacket, but came off all in a fluster, to say as how Mr. Seymour ordered me, *strict*, to keep the Madeira number thirty-seven—only one dozen of it left,—to keep it all for the colonel, who is *remarkable* fond of that Madeira; as well he may, after the four long voyages it made before it came into our cellars.

Mrs. S. *Our cellars*, man! the cellars are mine; the contents of the cellars are mine; you are my servant; and *I* order you to keep the wine for *me*. I shall have some of the wine every day

as long as it lasts; because I like the wine, and I choose to be obeyed. Go immediately, and give out the wine. (*Exit Brown.*) Come and arrange my hair again; it is quite discomposed with the agitation I have undergone this morning, from the presumption, impertinence, and selfishness of my servant. [*Exeunt.*]

ACT. III.—CANT.

The dressing-room. MRS. SEYMOUR reclining on a couch.

Mrs. S. What unheard-of tyranny; with my fortune, not to be allowed to choose my own dinner or my own lunch! Edward is abominably selfish. I'm glad I insisted on having the Madeira, though I do think it is rather heating and injurious to the complexion (*rising and looking at herself in a mirror*); but I should be crushed to the earth if I did not sometimes make a struggle to obtain a *small* share of attention in a house which it is supposed is mine. What does Edward want? I shall be wearied with long speeches now.

Enter EDWARD SEYMOUR.

Mr. S. My sweet Emily! what is this that Brown tells me, that my Emily wishes the bin of Madeira thirty-seven to be reserved for her? My discriminating angel must surely have perceived the pure and holy motive which induced me to set apart this fatal liquor, ever a snare of the evil one, for our worthy and respected uncle.

Mrs. S. You know perfectly well, Edward, that I have no respect for the vulgar, unfeeling old fellow; and I see no reason why he should have the wine I want for my own use.

Mr. S. But, my love, you are aware that my good uncle, with his usual wisdom, has announced his decided intention of bequeathing his vast wealth to us—in trust, of course—in trust for the unfortunate! for the poor! the widow and the orphan! A rich Pool of Bethesda! from which I will lave the precious waters to a needy world.

Mrs. S. What absurdity, Edward! You will invest it all in railway shares, I have no doubt; and very probably make more widows and orphans than you will relieve.

Mr. S. Alas! alas! it is the misfortune of the benevolent never to be comprehended by the children of this world! It is the “crook in the lot” to which we, whose affections are devoted to our fellow-creatures, are exposed. I bow to my martyrdom. I glory in the contumely of the world.

Mrs. S. But I have no desire for the glory of martyrdom; I do not wish to deny myself the necessaries of life, and I do not see yet why I should give up any of my few comforts to please this exacting old uncle of yours.

Mr. S. This trifle might offend him, my love; and I would not willingly cast away the means of benefiting my fellow-creatures. I must have this dangerous juice of the vine for the frail old man; it is his foible to rejoice in the delusive draught of evil and sorrow. My Emily knows I wish it not for myself.

Mrs. S. Certainly not; because you always drink port.

Mr. S. It is indeed my painful duty to do so; left to myself, the simplest diet—the fruits, the roots that the bounty of nature scatters round, the pure water from the spring—would supply all my wants; but Dr. Wiseman, as you know, my dear, says imperatively, “Do this, or die.” He commands me to eat rich food, to drink generous wine, if I desire to retain that life which is granted to me solely to do good to all that surround me.

Mrs. S. You may fancy you are swallowing physic when you take your turtle and your port, Mr. Seymour; but you seem to enjoy it more than any one else at the table.

Mr. S. I am resigned, my love; I abhor the means, but I sacrifice my inclination to the duty of preserving my Life. To the world it seems that I eat and drink and live like a *bon vivant*, but they know me not; my heart is far from the festive board, in the lowly hut of privation and sorrow.

Mrs. S. I pray, Edward, cease your preaching. In all your sympathy for the unhappy, I am quite sure I am never considered; and your plausible words will not deceive me now. I know that you did once dupe me; now you want to dupe your uncle; you fancy you can dupe the whole world; but one thing is sure, you know what you are about—you do not dupe yourself. Now I shall go down to lunch, and you can have bread and water if you desire it. (*Exit.*)

Mr. S. (holding up his hands).—Unfortunate woman! (*Exit.*)

SCENE THE LAST.—MENDICANT.

The dressing-room. MARIA arranging the wig of COL. SEYMOUR, disguised as an old Beggar.

Maria.—That will do excellently; now step into this closet till I can introduce you, and you will probably hear your own character.

[*COL. SEYMOUR enters the closet: MARIA sits down to her work.*]

Enter MR. and MRS. SEYMOUR.

Mrs. S. How painful to me is this miserable life! I cannot

comprehend, Edward, how you can be so barbarous as to compel me to tolerate the provoking eccentricities of that ill-bred, unfeeling, hideous old man. When will he go away?

Mr. S. I venture to hope, my love, that he may never leave us. I have carefully studied his constitution; I have remarked in him a fullness of habit, a redness in the face, a short neck—all sad, sad symptoms. In short, my love, I caution you not to be alarmed if he should be suddenly carried off by apoplexy.

Mrs. S. I should not be the least alarmed or troubled to hear that he was dead, but I cannot allow him to die in my house; it would be a most unpleasant circumstance for me.

Mr. S. Emily, how can you be blind to the fact that his death while staying with us would be of immense advantage to us? If he were to leave us, he might be induced to alter his will. He has left all to us—a beautiful arrangement of Providence! Already I feel in possession of his coffers, which might then be truly inscribed, “Treasury of the Poor.”

Mrs. S.—(*Impatiently.*)—A treasury never to be opened for the poor, I dare to say. Maria, go and bring me a shawl, to protect me from the draught when I descend that cold staircase. (*Maria goes.*) You may as well speak the truth before the servants, Edward; for they must have long ago discovered that you never give to the poor or the rich.

Mr. S. Mrs. Seymour you are mistaken—you do not comprehend my character; a thick veil conceals my charities from the million, and I am ever studious that my right hand should not know what my left hand does. My tender heart—— (*sharply*) What does that ragged old vagabond want here.

Enter MARIA with the shawl, introducing Old Man.

Maria.—(*Putting on Mrs. Seymour's shawl.*)—Please, sir, Brown

begged me to bring up the old man, who had said he must see you immediately on a case of life or death.

Mr. S. What can he want? Perhaps some accident has happened to the colonel, my dear. Speak, old man, and at once declare the cause of this intrusion.

Old Man. Your own words, humane and exalted man. I was waiting in the hall at the meeting of the magistrates yesterday, and shed tears to hear you declare before that crowded assembly that all your wealth belonged to the poor. I am the poorest of the poor: for I have been rich, and I feel more keenly the cold and deadly pressure of poverty and famine.

Mr. S. Do you belong to our parish? I know nothing of you.

Old Man. I am a stranger. When sudden and total ruin fell upon me, I set out, accompanied by an aged wife and a sick and helpless daughter, with the hope of reaching the home of my early days, where some might still be living who would remember and befriend me. When we arrived at your city, our strength and our scanty means were alike exhausted. We took shelter in the humblest hut we could find, hoping to be able to earn, by our labour, the small pittance necessary to support life.

Mr. S. Well, old man, I suppose somebody would give you work.

Old Man. Alas! sir, my wife and child are prostrated by an attack of fever. I cannot even pay for a shelter for their dying bed. Encouraged by your noble sentiments, I come to ask of you, from your abundance, the single piece of gold that may save the lives of those dear to me, or at all events render their death-bed less miserable.

Mrs. S. Send him away, Edward: he may have brought infection: I may take this fever. I shall faint if he remains in my dressing-room.

Mr. S. Go away, good man; I am myself very, very poor;

the demands of charity have completely drained my purse. My ardent desire to bless the needy with a share of my humble means, must be reined now by prudence. I subscribe largely to all benevolent societies, those blessed fountains for the support of the respectable poor; what more can charity require from me? Depart in peace; the union-house is already crowded: leave this poor and heavily-rated parish. Proceed forward to another town, where there are many men of larger means, though, perhaps, with less feeling hearts than I possess. There, old man, you will be received into a spacious and commodious union-house; go, without delay.

Mrs. S. Why do you waste your words on such a wretch? Send him to prison if he will not leave.

Old Man. My wife and child cannot travel; I will not be separated from them. Give me but a trifle; they surely ought not to perish for want while any of their fellow-creatures are revelling in luxury.

Mr. S. Strict principle forbids me to bestow money on unknown beggars. I give you my prayers. Go.

Maria. Please, sir, I think the colonel is riding up the avenue; he is very rich, and perhaps he may be able to do something for the poor man.

Mr. S. However rich he may be, he gives nothing, and has a great aversion to beggars. Go immediately, man; for if Colonel Seymour enters, I shall be reluctantly compelled to commit you as a vagrant.

Old Man. Will you not bestow a shilling on me?

Mrs. S. Carry him off, girl, before the colonel comes up. I would not have such a miserable object seen in my apartment.

Mr. S. Be careful to take him out through the back yard; not a moment longer, stubborn and importunate offender; be grateful for my leniency, and go quickly.

Old Man. Farewell, admirably-mated pair! And in taking the liberty of removing my night-cap in your ladyship's luxurious abode (*throwing off his disguise*) I will drop into it the P. P. C. card of Colonel Seymour. You may well be amazed; for much as I abhor deception, I have stooped to practise it in order to discover the truth. I have other nephews and nieces, whom I shall now seek; and after rewarding this honest girl, I shall take leave of this house for ever; hoping to be more successful in my next experiment. I will search over half the world for a worthy object, rather than bestow my wealth on selfishness and falsehood.—*Scene closes.*

PATRIOT.

A Comedy in Three Acts.

Dramatis Personæ.

MR. JAMES ARUNDEL.
CAPTAIN O'BRIEN.
PATRICK O'BALLAGAN.
LUCAS.

MRS. ARUNDEL.
GERALDINE.
MARY.
COOK.

ACT I.—PAT—

A Drawing-room, MR. ARUNDEL, MRS. ARUNDEL, GERALDINE.

Mrs. Arundel. And now, my dear Geraldine, that you are restored to me, I hope you will forget speedily your Irish manners and customs.

Geraldine. Never, mamma; remember that the seventeen years of my life have been passed almost entirely in dear Ireland.

Mr. A. And remember too, my lady, the drop of pure Milesian blood that runs in Geraldine's veins. My mother is proud of her country, and we can scarcely expect her adopted child should have dissimilar feelings.

Mrs. A. But I would not have the world believe she cherishes such feelings; Mr. Dellington, whose attentions to her last night were gratifying, has, I know, a peculiar antipathy to Ireland.

Enter LUCAS.

Lucas. A man, Sir, about the footman's place; but I am afraid he is Irish.

Geraldine. Do let him come up, papa.

Mr. A. Well, we are really in immediate need of a servant; we will see him at all events. Show him up, Lucas.

LUCAS ushers in O'BALLAGAN, and retires.

O'Ballagan. Bless yer honors, and it's a beautiful parlour that ye're havin' to yerselves. I'm the boy, sure, that's come to take the place, for want of a betther; and by the same token, it's a capital servant your honors will get, musha!

Mr. A. You are premature, my friend.

O'Ballagan. Will it be well-looking yer honor is maning? arrah! and that's thruly what all the girls are saying.

Mr. A. I mean, young man, that I must hear something more of you before I engage you.

O'Ballagan. No offence in the world, yer honor; and, if agraable to their honourable lady-ships, I'll tell the histhory of all the root and stock of the O'Ballagans.

Mrs. A. No, no, it is quite unnecessary, O'Ballagan, if that is your name.

O'Ballagan. Is it the name that's on me, yer ladyship? sure it's Patrick O'Ballagan; Terence, he's the boy that comes next to me—and then there's Norah, our sisther, a sweet purty girl, she that died i' the famine faver. Then——

Mr. A. You must not talk so much, O'Ballagan, before the ladies. Be content to answer my questions. Where did you last live?

O'Brallagan. It would be in the steerage, yer honor, aboard of the stamer; and a very dacent place it was to lie down in, saving yer ladyship's presence.

Mr. A. You misunderstand me; I wish to know in whose service you have lived.

O'Brallagan. Och! sure wasn't I at any gintleman's service that wanted a nate job done.

Mr. A. I am perfectly puzzled; I believe Geraldine, I shall need your services to question the witness.

Geraldine.—(*Laughing*).—Tell me Pat, what can you do?

O'Brallagan. And is it yer honourable ladyship asks me that with your own beautiful mouth? Sure, ye might ask the thing that Patrick O'Brallagan is short of knowing, and if I don't answer yer ladyship, I have never seen the boy that will do that thing at all, at all.

Mrs. A. I do hope, James, you will not think of engaging this ignorant Irishman. I am positively alarmed, he appears so eccentric.

O'Brallagan. Not a bit of that same, yer ladyship. It's the quietest boy in the world ye'll find me, and that's the thruth; barring any spalpeen blackens me counthry, and thin me blood is riz, and no help for that, at all, at all.

Geraldine. Oblige me, dear papa, by hiring Pat O'Brallagan. He looks honest; Mary, will teach him his duty; and in thruth, papa, my heart warms to the brogue—it is home language to me.

Mrs. A. Geraldine, I quite shudder at your inelegant vehemence. I must entreat you to control this Irish impetuosity before the refined Mr. Dellington.

Geraldine. Oh, mamma! I hate to hear of Mr. Dellington.

Mr. A. That is an improper expression, my child. Mr.

Dellington is a good man in the world, a man of fortune, of large estates, and above all, he admires my little wild Irish girl.

Geraldine. But he is nearly as old as you are, papa; and I should really like to choose a husband myself.

Mrs. A. James, I am in despair; this is indeed terrible.

Mr. A. We will discuss the matter afterwards; in the meantime we must endeavour to extract some information of Patrick's abilities. Can you perform the duties of a house servant?

O'Brallagan. Musha! is it the work? Sure, I'll do all the work of the house, beautiful! Will yer ladyship be kaping pigs, and won't I engage to make them so fat thay'll bate the parson's?

Geraldine. But we don't keep pigs, Pat; we want a footman.

O'Brallagan. And that's mighty lucky, my lady. Where will yer two beautiful eyes see a nater footman, if I was having but the fine coat? Would yer ladyship be agreeable to me havin' a green coat, in regard of ould Ireland; may the sun never set on her! But maybe yer ladyship would be wantin' a choice about the coat; and faith! I'm aisy about the color; barring it wouldn't be orange, bad luck to it! And now, long life to yer ladyship, will I go down to yer illigant kitchen and set to work?

Mr. A. However unpromising our first acquaintance is, I think I must oblige you, Geraldine, by giving this man a trial, as we really need a servant. You may stay, O'Brallagan: Lucas and the maids will teach you your duty.

O'Brallagan. Sure and they will! and my blessin' on yer honours, and the beautiful young cratur you own, and she will be having the handsomest husband in Ireland, and free of his money, long life to him, and not an honest boy nor Pat O'Brallagan ever darkened yer door, and quiet, barring the sup of whisky,

when the heart's heavy. And a good day this has turned up for us all, by the powers! (*Exit.*)

Mrs. A. I am by no means satisfied with your decision, James. We might surely have engaged a more respectable servant than this extraordinary savage.

Geraldine. Do not think so harshly of him, mamma—you are not accustomed to the Irish; but believe me, they are true and faithful. (*Aside, with a sigh.*) Dear, dear, O'Brien!

Mr. A. He is certainly a wild Irishman; but, with a little training, we may make a good servant of Pat O'Brallagan.

(*Exeunt.*)

ACT II.—RIOT—

A Kitchen. O'BREALLAGAN, MARY.

O'Brallagan. Faith and troth, its an illigant place, and plenty to ate, and your purty face to comfort me, and long may it last. And didn't I tell you before, och! 'mavourneen, it would do yer bright eyes good to look on the fine grand captain, the thurst of lovers—when would an Irishman not be thrue?—one of the ould race, a raal O'Brien; the blood runs right down from the ould ancient kings, thrue for him! Isn't it all to see on paper and made out in Latin, as ould Corny O'Neil can show, musha! musha! So darling of me heart, the captain comes to me and says,—Patrick O'Brallagan, you'll be the bachelor of purty Mary.

Mary. What assurance indeed!—and what did you say to that, Mr. O'Brallagan?

O'Brallagan. Wouldn't I tell the captain the thruth? how we came together, and how I was proud to get a sight of yer face;

and by the same token, it wasn't your fault, that ye were not knowen me, in regard that we had niver met sin we were born, at all, at all. Then says the captain, wouldn't your purty Mary be the girl to put the bit of paper to Miss Geraldine, and the mother that owned her never be the wiser. And didn't I spake for you, mavourneen, and give yer consint, and take the captin's illegant letther and the gold piece, for you entirely. Few it is of them same gold pieces iver rests with the O'Briens, in regard of their being remarkable free in parting wid them, blessins on them for iver and iver, it is them that are the raal thrue race. May the Heavens shower gold upon their heads.

Mary. And must I give Miss Geraldine the letter, Patrick?

O'Brallagan. In course ye will, my darlin; and when they are married, you are my choice to be Mrs. Patrick O'Brallagan, and then we will apply for the place of lady's maid to the captain and his bride, seeing that same would shute us entirely.

Mary. Well, Patrick, I will do it, if you say it is right; but I feel rather shy about it, for Mr. Lucas has been watching us all along from his pantry window; and Patrick, you know he is jealous about you. Then Cook, she is jealous of him, and treats me like a slave, and I cannot help being better looking than she is.

O'Brallagan. Not a bit of it, you beauty o' the world, and if ye wer' wishin' the fairies to make ye ill-lookin', they couldn't find it in their hearts to do it. Here comes Mrs. Cook, so lave me to discourse her nately, and go in it with the letther, ye good cratur.
(*Exit MARY.*)

Enter COOK with a plucked fowl.

O'Brallagan. Shure I knowed that would be your purty foot makin' the music on the flore. Och, by the powers, it is a

wonderful woman ye are, Mrs. Cook. I'm thinking, ye jewel, ye would aisly make a roasted goose out of a prater, musha. A raal clever cratur ye are wi' the pans and gridirons.

Cook. You say so, Mr. O'Brallagan, and you is haltogether a gentleman, but there's hothers that hought to be the first to speak them words that 'old their tongues, and runs after other girls as hought to be hashamed o' theirselves to be hinvigging hother people's sweetarts, and a making their hinny henders hagen them as is their betters.

O'Brallagan. And, sure, it wouldn't be purty Mary you would mane, Mistress Cook. Bad luck to him that would make her out to be a rogue, and me here to let that word be said, and Mary my own counthrywoman, and that's the thruth intirely.

Cook. There hagen, Mr. O'Brallagan, you're a standin' up for her, and the girl's hinsensed you as she's a Hirisher. No such a thing! My lady never 'ires no Hirishers.

O'Brallagan. Och! only to see that same! But be aisly my jewel. Isn't Mary my own lawful cousin? Leastways, her own born mother, which was Biddy O'Neal, was second cousin to my Aunt Honor Delany, which same was born at Cilfnane, and berred i' the thrubbles, and it follows quite nat'ral that Mary would be cousin to me. And sure Biddy O'Neal was a Kilkenny woman, and anyhow her daughter would be a born Irishwoman.

Cook. Really, Mr. O'Brallagan, you talk a deal of nonsense. I stand to it as Mary's Henglish, and 'old up 'er 'ed, and perk 'erself habout 'er beauty, sich has it his, and him hencouraging 'er as hought to know better, and telling 'er he hadmire black heyas—more shame hon 'im, when he knows my heyas is surillen blue, hand that he swear with his hown tongue, till she tice 'im hoff, a himperent 'ussey.

O'Brallagan. Be aisy now, my fine woman, arrah! what would ye be havin'? It's Patrick O'Brallagan that's her sworn bachelor, and will be thrue to her, and be the friend of her and hers for iver and iver, and bad luck to the spalpeen that lays his eyes on her at all, at all, without my lave from this day out. (*Sees Lucas enter behind.*) And you'd be hearing my words, Mr. Lucas, long life to you for a snake, stalen behind to listen to our discourse. May be it'll not be plasin' you.

Lucas. I hadvise you, O'Brallagan, not to forget that you are speaking to a hupper servant, and to respect your betters, and keep a civil tongue in your 'ed. I 'ear what you say of me and Miss Mary, and I hadvise you to mind your own affairs.

O'Brallagan. Shure now! and a fine bit of advice it is! and grand words; may be it would be the Masther that said them words to you, and you being such a mighty fine gentleman! (*Enter Mary.*) Och! Mary, mavourneen, it wouldn't be thrue that you'd be lettin' him come round you with his grand discoorse: ye wouldn't be shaming them that came afore you. Shure! it's not for your mother's daughter to demane herself to an Englishman.

Lucas. What do you mean, you low H Irish feller! I allays say you to be quite inferior to us; and I take care that this ouse is too ot to old ye. I say to Mr. Arundel as how you hinsults the hupper servants, and as you conways cladderintestine letters to our Miss, which inference I'se make it my dooty to report to my lady, hin honor.

O'Brallagan. By the powers, and that's what ye mane to do ye ould rogue o' the world; and it's a hullabaloo ye'll riz, ye will! Arrah! then what'll Patrick O'Brallagan be doing, musha! musha! To blazes wi' ye, ye schamer o' life, ye slave of a Saxon, may ye get yer desarvins, sooner or later. Hoorah! for the rights of Ireland!

Cook—(*Shrieks.*)—Poles! poles! elp! elp! Oh, the willun will murder poor hinnocent Mr. Lucas!

(*Cook and Mary hold O'Brallagan back.*)

Lucas. 'Old im, Cook, 'old im; get back to Hireland, you poor hignorant savage. Hall them Hirish is rogues and beggars.

O'Brallagan. Wishah, girls, let me be. (*Breaks away.*) Arrah, you spalpeen, wait till we git our rights, and won't we driv' all ye venomous Saxons before us into the wide say, and clare you out of our own counthry outright. Wishah! wishah! (*Dances about waving his arms; the women scream.*)

Enter MR. ARUNDEL.

Mr. A. What means all this noise? Are you all drunk or mad? You have terrified the ladies into hysterics.

All together. Please, sir——

Mr. A. I must understand the matter thoroughly: I command you all to follow me to the library, that I may learn the truth.

[*Exeunt.*]

SCENE THE LAST.—PATRIOT.

The Library. MR. ARUNDEL, MRS. ARUNDEL, GERALDINE seated at a table; the Servants standing, the Women weeping, LUCAS and O'BREALLAGAN making gestures of anger.

Mr. A. Now, I must insist upon knowing the cause of this strange uproar. You appeared to be a quiet young man, O'Brallagan; what has thus provoked you to such violence?

O'Brallagan. It's me counthry, yer honourable worship! That desaving thaif o' the world, what does he do but turn his black tongue to abuse me counthry! Ireland, yer honour, the finest ould counthry o' the world. And by the same token, isn't it every inch of the ground is blessed, in regard of St. Patrick himself that walked without a shoe to his foot from one end to another, and left it to us for iver and iver, that the boys would be the bravest, and the girls the purtiest, of all the world, and that's thrue of it, and no lie at all, at all, as Corny knows, and——

Mrs. A. Pray be silent, young man, your words are perfectly distracting to me.

O'Brallagan. Ochone! see that now! what will I do at all, wisha? Sorra a bit would Patrick O'Brallagan be the boy to give the fear to her beautiful honourable ladyship; and the illegant young miss with the smile on her purty mouth, and one, too, that knows the capitain, him that's the thruest of lovers, and wanted to go off to fight the Rooshins, barring he wouldn't displease the jewel that owned his heart altogether. Wishah! wishah! what will I be saying now? That's the way wid me iver, the truth always comes out; and if it wer' the killing o' me, my heart gets the betther o' me.

Mrs. A. What does the man mean by these impertinent allusions to lovers?

Lucas. Please, my lady, them were the very words I say which aggravate O'Brallagan. I think it my dooty, may lady, to infer, when I see O'Brallagan give Miss Mary a cladderintestine letter to take to Miss Geraldine.

O'Brallagan. Arrah, then, bad luck to yez for a maker of mischief; it's the saints themselves that ye would provoke, let alone a civil-spoken boy like me, that cannot put up with yer

ways. Musha! isn't thrue for the master that yer all alike, and it's divarshun from morn till night, and nothing else in the world ye think on, down below in the jintale kitchen, where there plinty and no stint, and niver a pig durst show his purty face in it at all.

Mr. A. Do not look alarmed, my dear Mrs. Arundel. The *cladderintestine* letter enclosed one to me, which Geraldine dutifully delivered, and told me the tale which she has yet been too timid to communicate to her mother. It was my mother who sanctioned and approved the addresses of Captain O'Brien, a gallant soldier who has already earned laurels—the nephew and heir of our old friend, Lord O'Brien.* The letter was from him, making such proposals for our daughter as I think even you will not reject, though the captain is Irish. I expect the gentleman to call himself this morning—and probably that may be his knock. Go, Lucas, and usher in the visitor.

LUCAS retires, and returns, announcing CAPTAIN O'BRIEN, MR. ARUNDEL goes forward, and shakes hands, and introduces him to MRS. ARUNDEL.

Capt. O'Brien. Truly, an introduction to your gentle lady encourages me to hope. Who can behold her and not see at once that she must be the mother of the lovely Geraldine; if they did not decide that one so young and beautiful could only be her sister.

Mrs. A. You gentlemen of Ireland certainly excel in the art of flattering the matrons, and winning the maidens.

Capt. O'Brien. So the world say; but then, where are there such sons and such husbands as the true-hearted sons of Erin? Make me your devoted servant for ever, dear lady, by granting me the hand of your fair image, my beloved Geraldine.

Mrs. A. I had other views for my daughter, but I leave all in the hands of her father; for though usually I have somewhat of prejudice against the Irish, there is a nobility about your manner, worthy of the nephew of Lord O'Brien, whom I knew well many years ago—in fact—I thought him too old.

Capt. O'Brien. How fortunate, dear *Mrs. Arundel*! for if you had not thought so, the world would not have seen the flower of beauty, Geraldine Arundel, and I should not have been the heir of the O'Briens.

Mr. A. We will know you a little more, O'Brien, and then I think you need not despair.

Capt. O'Brien. And blessed will be the day when I shall carry my little pearl of the world back to the land of love and beauty, dear Erin!

O'Brallagan. And would ye be wanting a lady's maid, Captain?

Capt. O'Brien. Arrah, Patrick, is that you? What in the world have you been brought up for?—you surely havn't been breaking the peace here?

O'Brallagan. Wisha, wisha! what will I do? It was me blood was up! wasn't it the innemies of our counthry, Captain, 'ud provoke me?

Capt. O'Brien. And so you wished to go out as a lady's maid to Ireland?

O'Brallagan. Plase your honour, that was in regard to purty Mary and Miss Geraldine, and she willin' to take me intirely, if Miss Geraldine will want us for the lady's maid, or the lodge at the grand gate, when we would be having a praty all the year round, and maybe a pig on the floor, and not a penny of rint to pay. And isn't Mary the girl that'll make me come home straight, nivir looking at the shebeen at all, at all.

Capt. O'Brien. Well, O'Brallagan, I believe we Irish boys are best at home; so, if Mr. Arundel will allow it, and Mrs. Arundel will pardon your trespasses, you must return with me to the *ould country*, good luck to it!

O'Brallagan. God bless your honour's glory. You're a raal patriot! Erin go bragh!—

[*Scene closes.*]

RAINBOW.

*A Charade in Three Scenes.**Dramatis Personæ.*

SIR WILLIAM WALLACE,	} Scottish Officers.
LOMONT,	
HAWDEN,	
DUGALD, a Scottish soldier.	
FLORA, the soldier's sister.	

*SCENE, about the river Carron.—Time, towards sunset.**SCENE I.—The border of a wood.**Enter LOMONT, HAWDEN.*

Lom. All, then, is lost !
 Alas ! long injured country ! Wallace down,
 Who will redress thine evils ?

Haw. Wallace,
 Tho' doubtless deeply griev'd, will not so sink
 As to be lost to Scotland, but will rise
 Heroic—like her thistle downward bent—
 After a suiting space.

Lem. Our troops dispers'd,
 Dispirited ! severe is our late loss !
 Oh, fatal Falkirk !

Haw. Let us not despond ;
But seeking Wallace, plan re-union wise
With our dislodg'd array !

Lom. Well urged ! Eve glooms
As she advances, threatening us with rain ;
But storm of combat renders reckless.

Haw. Ay !
Nevertheless, we'll hail lone cot, to glean
News of our missing men !

SECOND.

SCENE II.—*Front of Recluse Cottage.*

Enter FLORA, DUGALD.

Flora. Oh, Dugald ! Dugald !
Thou'st brought us dreadful, dark intelligence !
Our country, then, is lost ?

Dug. 'Twould seem so now :
But our commander, coining ever good,
Will, while we speak, be active.

Flora. But, Dugald,
He will be shorn of every needful aid
In this sad juncture !

Dug. I trust not, Flora !
But I must soon depart to join his fate—
My country calls !

Flora. How could our noble troops
Be beaten so ?

Dug Dissension—linked unto the Saxon bow—
Prov'd our dissolving bane.

Flora. Alas! 'tis oft
The fate of ardent soldiers, trusty, firm,
To fall thro' leading envy.

Dug. Too true, indeed!
Now, Flora, seek with me the edge of wood,
When I must quit thee.

[*Exeunt.*

WHOLE.

SCENE III.—*Side of Carron.*

Enter WALLACE.

Wall. The sun is low!
So certainly, is Wallace's fortune-star,
That hath been erewhile bright! Yon swift rainbow,
Spanning ethereal spaces, in the east,
Reminds me of my lot; sunshine awhile,
To close in sudden sombrousness. Yet I,
The son of wild variety, will trust
Again, as heretofore, in heavn'ly aid;
Nor, like a tyro in the freaks of war,
Yield my strong spirit, school'd in peril's field,
To the deluding demon of despair,
E'er on the watch, like an insidious foe
That settles in the bush. Here, by Carron,
Ranging so wildly to the quiet Forth,

Are many meet retreats, wherein to plant
Our thistle-garnish'd standard. Lov'd Scotland,
Altho' to-day thou'rt down, another hour,
I do invoke with all a Patriot's zeal,
Shall scan thee rais'd again ; else Wallace will
Be borne from Hope to that depressing doom
That dark Despondence weaves, never to toil
Again for liberty !

Scene closes.

WITCHCRAFT.

A Pastoral Charade in Three Scenes.

Dramatis Personæ.

ALBERTO, a gentleman, resident by Deeside.

CLUDIO, a sensible shepherd.

URSINO, a sceptical shepherd.

REGISA, a lady, resident by Deeside.

ERICA, daughter of Clodio.

OVINA, sister to Erica.

SCENE I.—THE HILL SIDE.

SCENE I.—*Hill.*

Enter ERICA, OVINA.

Erica. How sweetly smiles the morning's rising ray,
Piercing the mist upon the mountain gray.
The flock, Ovina, scents the fragrant air,
Grateful for Nature's ever active care ;
The deer, delighting in the heathy hill,
Are thankful to enjoy their simple will.

Ovina. Ay! these, the creatures gifted less than we.
Do yet appear to move more gratefully.
Man, lording over all, is ever lax
In his discharge of gratitude's just tax :

None other seems to meet with less regard,
From the bold biped of the terrene sward.

Erica. Nay, sister! sure thou gett'st a little stern;
I know we all have very much to learn.
Our ancestors old dame for witch would burn,
Then, for applause, to youthful damsel turn.

Ovina. Well, I do own I am a bit severe;
Yet men do silly, certes, oft appear.

Erica. So do the maids—but see, the sheep do stray,
Let us fast check them on their roving way. [*Exeunt.*]

SCENE II.—*A Meadow.*

Enter CLUDIO, URSINO.

Cludio. Now, sooth, Ursino, I must really say,
Thou talk'st like cynic of an early day.
I rather far o'erlook a little ill,
Than foster venom, that would credit kill.
Ah! let us think, if Heaven resented so,
Where wickedness of Earth would after go!

Ursino. Thou think'st of Crathie! I am little stirr'd
By what doth move the common-minded herd.
The churchyard stalker conning o'er a tomb,
May fill his heart with fear-arraying gloom;
Not so Ursino acts—hears he a tale
Unmoved, where craft can mightily prevail.

Cludio. So sceptics ever talk; but even these
Find fear disposed their hearts sometimes to freeze.

Ursino. So do discourse, oft seasons, old divines ;
But I take sermon by our open pines.

Clodio. Thou'lt rue this doctrine, bred by snaring strife,
If not before, at least by close of life.

Ursino. So says our clerk ; but I will persevere,
At least till closure of this solar year.

Clodio. Then will I leave thee, never to return !

Ursino. I care not ; for I such advices spurn !

[*Exeunt.*

SCENE III.—*A Lawn.*

Enter REGISA, ALERTO.

Regisa. How lik'st thou, faithful friend, to wander forth,
While old Autumnus rules, amid the north ?
Where the deer-stalker seeks soul-stirring sport,
'Twould seem desirable to pleasure court ;
Yet when I look upon the graceful train,
I hope the antler may escape o'er plain.

Alerto. Lady rever'd ! there are more scenes to please
Here, than such as one nigh the antlers sees ;
Tho' I do own, a sportsman must enjoy
His skill, in such king-like sport, to employ.
There seems a sort of witchcraft in the spell
That leads the step to th' antler-hunted dell.

Regisa. It doth appear so ! Well we subject change.
How lik'st thou, then, thro' birchen groves to range ?
There, to the Muses meet, in Autumn day,
Is, sure, sage manner to wile time away !

Alerto. Ay, truly madam, so I do desire,
That I was favour'd with Parnassus fire.

Regisa. But are not poets, when they have but zeal,
By deep devotion led to greatly feel?

Alerto. It is so surmis'd, yet I dare to doubt.

Regisa. Well, let us try to draw some musers out!

Scene closes.

MIS (S) CHIEF.

A Charade in Three Acts.

Dramatis Personæ.

GLENALLIN.
M'LOMOND.
JACOB HODGES.

JESSIE.
MARTHA WILLANS.

ACT I.—ROOM IN A HIGHLAND COTTAGE.

Enter JACOB HODGES.

Jacob. "All the world's a stage," and I must say my performances in this old highland castle have been very successful. First, I succeeded in releasing the young lady's hawk unperceived and unsuspected; and then I recover it, of course at the peril of my life, and restore it to its fair mistress. How charmingly she thanked me for my rash and dangerous exploit; overcome by her matchless beauty, I revealed my love. She blushed and trembled; and then revealed to me, with a deep sigh, that she had the misfortune to be the heiress of Glenallin; which disclosure *naturally* filled me with grief and despair. In my distraction I threatened to terminate my wretched life; but at her urgent entreaties, I consented to live for her sake. *By accident*, we have met again and again; and I have acted Romeo to the life, and have, I trust, captivated my admiring Juliet. It has become necessary to take a bolder step, and having *opportunistically* to-day found

the falcon's silver chain, I have ventured into the very den of the lion, in order to restore the young lady's property, but above all to have a peep into the interior of the establishment, to rub down the governor, and then, if the cards are in my favour, to present the happily-worded letter of my Lord Glasgow.

Enter JESSY.

Jessy. Oh, Montague, rash and thoughtless man, how could you disobey me? how could you venture to enter the castle uninvited? Glenallin is fiery in temper, and you have all the pride and bravery of an English knight. I tremble to think on your meeting; should you quarrel, what would be my misery! Promise me, Montague, not to resent any hasty words my father may utter.

Jacob. Rest happy, gentle maiden, your soft wishes will form a shield to protect your parent. Could I by word or act create a pang in that valued heart? He is safe though he insult me: but though he should call out all his clan, he cannot stop me; for, *Jessy*, "there lies more peril in thine eyes, than twenty of their swords."

Jessy. O gentle Montague! it is very strange! almost marvellous how all my dreams of fancy have been fulfilled. Would you believe it, that when my sweet friend, Augusta Victoria Smith, and I used to speculate on our future prospects—for we shared the same dormitory at Mount Ida House, at Hampstead, and used to solace the long hours of our nocturnal watchfulness by planning charming romances of love—would you believe it, that I then vowed I would tolerate no lover unless he was named Montague?

Jacob. Happy, prophetic inspiration! and did that ideal Montague resemble——

Jessy. I must confess that my fancied adorer spoke very much as you do, and except for the uniform, the personal resemblance is striking. But alas! Glenallin wishes to betroth me to his constant ally and fast friend; and his name is unfortunately Alexander. Besides, his accent is Scottish, and I am persuaded he would be laughed at and ridiculed at Mount Ida House. I allow that he is noble and rich, tall and handsome; but he has no sentiment, no romance in his character; he laughs so loudly that I am convinced Miss Primley would faint to hear him, and I fear many of his habits would be thought low at Mount Ida House Academy.

Jacob. Then cast him from you, noble maiden, "Love is all gentle words, or sighs, or tears."

Jessy. What would Augusta Victoria Smith think of such a rude and unfashionable *futur*? She is already betrothed; but sad to say, her lover, though a captain in the Hampshire Militia, is named John Thompson. This was ever a painful fact to her, till I suggested that we should always name him *Giovanni*; she was enchanted with the idea, and ever after addressed him *Il mio caro Giovanni*. Beloved, highly gifted, Augusta Victoria!

Jacob. Oh, say to your charming friend that Montague Fitz-Alan throws himself at her feet, entreating her to intercede with the peerless Jessy to accept the devoted love of her slave. "Turn not away, light of my soul, from my bold words. O Beauty! till now I never knew thee!"

Jessy. I am weak and blamable to listen to your wild vows; besides, I cannot accept you—there is one insuperable objection; the hero of my school fancies was a soldier. Why, Montague, with your noble nature, and distinguished figure, have you not adopted the graceful and honourable uniform that marks the defender of his country, in this her hour of need?

Jacob. Alas ! fair maiden, family reasons have restrained my ardent desire to join the brave band. But now, sweet Jessy, I am your slave ; " Call me but love, I will forsake my name." Decide for me, fair mistress of my fate; name your favourite regiment; and such is the influence of the name of Fitz-Alan, that my commission will be secured.

Jessy. Not on any account, Montague: in truth, I fear I am wrong. I tremble at the thoughts of your meeting with Glenallin; that is, with papa. You have no idea how absolute and imperious papa can be, Montague; and probably he will insist on knowing your business at the Castle.

Jacob. And I am fully prepared to reply to him. Glenallin is no more formidable to me than Derby, Aberdeen, or any of my noble friends at the Court of England.

Jessy. But I am not sure that I should like to appear at the Court of England, among your great friends. I am but a simple Scottish lassie. And then papa is so anxious that I should marry M'Lomond——

Jacob. M'Lomond ! Is he in the Castle ?

Jessy. No ; he is gone off on a hunting-party; and, besides, he was so offended with my indifference, that it will be long before he comes here again.

Jacob—(Aside)—I trust it may.

Jessy. But why do you ask ? Do you know M'Lomond ?

Jacob. I have hunted with him at Lord Glasgow's.

Jessy. Glasgow is papa's great friend; therefore, his name will be your introduction. We will go to him in his study. [*Exeunt.*]

ACT II.—CHIEF.

A room in the castle, with books, trophies of the chase, &c. GLENALLIN seated, with papers before him.

What can have become of my bonnie spoilt lassie? Ah! my lady Glenallin, it was a dark day for me when you lay on your death-bed, and urged me to promise to send my heartsome lassie to learn English manners at a southron school. And what has come of the deed; it will be long before she bounds over the heath again with the free step of the Gael. It will be long before she forget the mincing sickening tongue of the south; nay, worse than all, I fear it will be long before her wayward fancy will see the worth of the gallant, faithful young M'Lomond. My winsome Jessy! I would not have her to give her hand till he has won her heart; but I have again urged him to come, unknown to her; and this day I trust to see him at the head of his brave clansmen; then I ken little of a young lassie's fancy, if the bold M'Lomond, towering above his clan, clad in his gray kilt and plaid, and wearing his eagle plume above his noble brow, does not win my Jessy. I hear the music of her foot; but who is this stranger?

Enter JACOB and JESSY.

Jessy. Dear papa—Glenallin, I mean—this gentleman, an English traveller, was so obliging as to secure my fugitive falcon; and he has now kindly come to restore to me the silver chain which he has found. This is Mr. Montague Fitz-Allan, papa.

Glenallin. I thank Mr. Montague Fitz-Alan for his exploit, and I

make no doubt that you have also thanked him, my daughter. The halls of Glenallin are ever open to the stranger: he is welcome.

Jacob. My lord, I come to claim more from you than your hospitality: I would not be a stranger in these honoured halls. I have long, unknown to her, admired and loved your fair daughter. Deem it not presumption; I am the heir of a noble house, and I come forward boldly to beseech you to accept me as your son-in-law. I have set my life upon the cast, yet dare not to urge my passion to the lovely maid without your sanction. I rest all my hopes on your generosity—I ask but the maid; wealth I need not. “My love, more noble than the world, prizes not quantity of dirty lands.” She alone is my attraction. That miracle!—that queen of gems!

Glenallin. But who, and what are you, young Englishman? Your words are many, and beyond the comprehension of our northern simplicity. You are welcome to the hospitality of my castle, as a stranger; but, as the wooer of my daughter I would know more of you.

Jacob. “I stand for judgment.” Know you not the high-born Lord Glasgow?

Glenallin. Well I know the heroic Glasgow; but he is no longer in Scotland; ten days ago, at the head of the bravest of his clan, he sailed to fight the battles of his country in the East. Even if you know him he cannot appear to certify who you are.

Jacob. “Doubt not mine honour.” The noble Glasgow has ever been my firm friend: we parted on the strand, and at that anxious moment, I poured into his friendly bosom my tale of silent love. He heard and pitied me; nay, more, he urged me to seek you, his noble friend, and declare my passion; he even wrote a few brief words before he left the shore, to advocate my cause. Behold the letter! (*Gives letter.*)

Glenallin. I am satisfied that you are honourable by the sight of my friend's writing; it is scarcely needful to read his letter.

(Opens and reads it.)

"Will you for my sake, dear Glenallin, grant the bearer, if possible, the favour he asks from you; he will prove all you can wish.

"Ever yours,

"GLASGOW."

Truly, Mr. Fitz-Alan, this is high testimony, and had I not built my hopes on my little lassie becoming the bride of the brave M'Lomond, I should have proudly welcomed you as my son. Now, I must perforce disappoint you, for——

Jacob. Yet, stay, Glenallin. "Hear the lady!—let the lady speak!" I will abide by her decision.

"If she love me not,
Let me be no assistant to a state,
But keep a farm and carters!"

Glenallin. Young Englishman, it is not usual for Scottish maidens to dictate to their parents. I am the head of a clan, of which my daughter forms an individual. I require obedience, though I am no despot. My clansmen give me their services; I do not hold them in slavery. My daughter must yield me her duty; but I do not wish her to forfeit her happiness. Speak, then, my Jessy: is it true that you have so soon bestowed your heart on this stranger; and would you be his bride?

Jessy. Oh, Montague, I cannot leave Glenallin, I believe I never meant seriously to leave home. But, papa, Augusta Victoria wrote

to assure me that you would compel me to marry M'Lomond; and I thought that would be terrible.

Glenallin. And you thought your silly English correspondent knew your father better than you did yourself. No, Jessy; I would not force you to marry my friend, though I shall expect that the daughter of Glenallin wed only her equal. But you shall not decide hastily, my child. We will descend to the dining hall, and introduce the noble Saxon to Highland Hospitality. [*Exeunt.*]

SCENE THE LAST.—MISCHIEF.

A hall in the Castle. Table covered with jugs, glasses, &c. GLENALLIN, JACOB, JESSY seated.

Glenallin. Leave us not yet, my Jessy. (*Aside.*) I shall weary of this stranger's fantastic words, if I am left alone with him. (*Aloud.*) I have some hopes of a visit from an old friend to-day; when he arrives, you can seek your bower, and consider over the grand question.

Jacob.—(*Aside.*)—I should like to know whom the old fellow expects; it would be advisable to cut in time. (*Aloud.*) And I must tear myself awhile from all I love. I expect important despatches from Government, and must be at my inn to receive them.

Enter SERVANT.

Servant. There's a puir sonsie English lassie, clamoring for justice fra ye, Glenallin.

Glenallin. Take her to my study, Andrew.

Servant. But there's no hauding her, Glenallin, she is greetin' just ahint me.

Jessy. Let the poor woman come here papa, if she be in sorrow.

[*Exit Servant.*]

Enter MARTHA, who rushes up to JACOB.

Martha. Oh, Jacob Hodges, shame on you! you're at your play-actor tricks again; gettin' into grand folks' houses wi' your rigmarole speechifying. How dar' ye lift up your head, man, after swearing to marry a poor lass, and then running off an' leaving her altogether.

Jacob. Woman, avaunt! I know thee not. "This is mere madness."

Martha. Not know me, Martha Willans? Heaven forgi' thee, Jacob! (*sobbing*) and oh, miss! sic a bonny quiet lad he was down i' Yorkshire, when we were bits of bairns together; but nought wad sarve him, but gang off wi' t' player folks; and it was nobbit last Martinmas was a twelvemonth, that he sattled down, and we cam' together into yan house.

Glenallin. Young man, what mean's this woman's violence? Are you not a Fitz-Alan?

Jacob. "You are abused, my lord."

Glenallin. I fear indeed that I am; and you must certainly have greatly imposed on Lord Glasgow.

Martha. That he never did, I'll stand to it. Jacob there, wi' all his bits of fine duds, and his silly ways, is as good a groom as ever rubbed down a horse, and that's what my lord couldn't but say on him.

Jessy. A groom! can it be possible?

Martha. Yes, miss, we baith lived wi' my lord, till he sat off a soldiering, and then Jacob, he had no mind for fighting, so my lord sits down and writes him a charackter, to get him a good place. Then Jacob he 'ticed me on to gi' warning, and he telled me he would be sartain to meet me at Glasgow town-end last Monday was a week, and he would wed me. And I went, like a fule that I was, and saw none on him, not I, and some folks we kenned tuik me in, and there I fell bad wi' crying and fretting, till our folks heared on him seeking for a place at Glenallin, and after him I cam' and——

Jacob. *Amazing!* The woman labours under a strong mental delusion. Believe her not.

"Mine honor is my life"; both grow in one;
Take honor from me, and my life is done."

Enter M'LOMOND.

M'Lomond—(Taking Jessy's hand.)—How fares my bonnie Jessy? What! in tears, my winsome lassie? What means this?

Jessy. Oh, do not ask me, M'Lomond! I am ashamed to look on you.

M'Lomond. I am in a mist. Speak Glenallin, my good friend. You seem to be holding a court of justice in your banqueting hall. Who is this weeping woman and the gentleman?—Why, Hodges! what in the world has brought you in this gay attire to Glenallin.

Jacob. "A truant disposition, good my lord."

M'Lomond. Oh, I see, then the lass you left behind you has followed to claim her property; a common case. But yet I cannot understand how Lord Glasgow's groom happens to be seated at Glenallin's board.

Jessy. I will tell you all afterwards, M'Lomond; my romantic folly has produced this vexatious scene. Entreat Glenallin to pardon his English-school girl, who promises in future to act like Glenallin's daughter.

Jacob. Oh, woman! woman! "Now could I drink hot blood." But, no, I will not. Would you please, Glenallin, to return me my character, "out of holy pity?" I must needs resume the duties of my profession. See, girl, what a pretty kettle of fish thou hast made, but I forgive thee, and——

"Mark but my fall, and that which ruined me!
Martha, I charge thee, fling away ambition."

Let us leave the gorgeous palaces of the proud. "Not a frown more;" forgive my brief inconsistency, and——

"All my fortune at thy feet I'll lay,
And follow thee, my love, through all the world."

[*Exeunt JACOB and MARTHA.*]

M'Lomond—(Laughing.)—And now for explanations of all this mischief. I am anxious to discover the meaning of Martha's "Kettle of fish."

Scene closes.

FIRE-SIDE GAMES.

WHAT IS MY THOUGHT LIKE.

THE leader of the game, having thought of some object, asks her companions, "What is my thought like?"

As all are ignorant of what she is thinking about, their answers can of course be but random ones. When she has questioned them all, they must give a reason why the answers given resemble the thought; for instance:

"I have a thought and what is it like?"

1. "It is like the sea."
2. "Like a family."
3. "Like a tree."
4. "Like a troop of soldiers."
5. "Like a dinner-bell."
6. "Like General Williams."
7. "Like this play."
8. "Like a person of nobility."

Then she gives her thought, which was *a book*, and proceeds to question each one as to the resemblance between that thought and the objects they selected—as thus:

"Why is a book like the sea?"

"Some are of great depth."

"Why is it like a family?"

"Because it contains different characters."

"Why is it like a tree?"

"Oh, it is full of leaves."

"Why is it like a troop of soldiers?"

"Because both should be reviewed."

"Why is it like a dinner-bell?"

"It calls us to a feast."

"Why is it like General Williams?"

"Because both have a title."

"Why is it like this play?"

"They both must come to an end."

"Why is it like a person of nobility?"

"Because both have titles."

Then another player declares that she has a thought, and collects these answers.

1. "It is like a garden."

2. "It is like a ship."

3. "Like a rose."

4. "Like paper."

5. "Like a coat."

6. "Like mud."

7. "Like a child."

8. "Like cloth."

Then she says her thought was *a carpet*.

"Why is a carpet like a garden?"

"Because some have borders."

"Why is a carpet like a ship?"

"Because both require tacking."

"Why is a carpet like a rose?"

"Both are liable to fade."

"Why is it like paper?"

"Some kinds are made of rags."

"Why is it like a coat?"

"Both need brushing."

"Why is it like mud?"

"Some are so soft that the feet sink into it."

"Why is it like a child?"

"When a child is naughty they are often shaken."

"Why is it like cloth?"

"Because both are sold by the yard."

If the answers are given quickly it will enhance the pleasure of the game. Many other questions of this character will suggest themselves to our young friends.

QUOTATIONS.

THIS game is instructive as well as pleasing, sometimes extending one's knowledge of literature, and often refreshing the memory in cases where disuse had produced a partial forgetfulness.

A well-known quotation is repeated by one of the party; and the one who can tell the author immediately, gives another quotation to be guessed as before. For instance, one commences with:

"The quality of mercy is not strain'd;
It droppeth as the gentle rain from heaven
Upon the place beneath; it is twice bless'd;
It blesseth him that gives, and him that takes:
'Tis mightiest in the mightiest; it becomes
The throned monarch better than his crown."

The one who first says Shakspeare, might give a passage from Moore :

"O! ever thus, from childhood's hour,
I've seen my fondest hopes decay ;
I never loved a tree or flower,
But 'twas the first to fade away.
I never nursed a dear gazelle,
To glad me with its soft black eye,
But when it came to know me well,
And love me, it was sure to die!"

The one who can name the author, might give this selection from Burns :

"O, wad some power the giftie gie us
To see ourselves as others see us!
It wad frae manie a blunder free us
And foolish notion."

The one who guesses the name of this last author, might give a quotation from Lessing, the German poet :

"'Tis better to sit in Freedom's hall,
With a cold damp floor and a mouldering wall,
Than to bow the neck or to bend the knee
In the proudest palace of slavery."

THE TRAVELLER'S TOUR.

THIS game may be played by any number of persons.

One of the party announces himself as a traveller, about to take a little tour. He calls upon any of the party for information

respecting the objects of the greatest interest to be noticed in the different cities and towns through which he intends to pass.

An empty bag is given to him, and to each of the persons joining in the game are distributed sets of counters with numbers on. Thus, if twelve persons were playing, the counters required would be up to the number twelve, and a set of ones would be given to the first person, twos to the second, threes to the third, and so on.

When the traveller announces the name of the place at which he intends to stop, the first person is at liberty to give any information, or make any remark respecting it; if he cannot do so, the second person has the chance, or the third, or it passes on until some one is able to speak concerning it. If the traveller considers it correct information, or worthy of notice, he takes from the person one of his counters, as a pledge of his obligation to him; the person next in order is to proceed, so as not each time to begin with No. 1. If no one of the party speaks, the traveller may consider there is nothing worthy of notice at the place he has announced, and he then passes on to another.

After he has reached his destination, he turns out his bag to see which of the party has given him the greatest amount of information, and that person is considered to have won the game, and is entitled to be the "Traveller" in the next game.

If it should happen that two or more persons should have given the same number of counters, those persons are to be allowed in succession to continue to assist the traveller and deposit their pledge, until one alone remains.

EXAMPLE OF THE GAME.

Traveller. "I intend taking a little excursion this summer, and shall shortly start from London for Bridport; but as I wish to stop

at several places, I shall travel chiefly by post. As Windsor is only twenty-two miles from London, I shall first stop there."

No. 1. "Then pray go and see the castle. It is a noble building, originally built by William the Conqueror; but it has been so altered and added to by other sovereigns, that little, if any, of the original building remains."

Traveller. "Thank you for this information; pray deposit a counter in my bag, that I may remember to whom I owe it. I should like to know who formed the noble terraces."

No. 2 and 3 not answering,

No. 4 said, "Queen Elizabeth," and deposited a counter.

No. 7. "Pray notice a long walk from Windsor Castle to the top of Snow Hill; it is a perfectly straight line, above three miles in length, and considered the finest thing of the kind in Europe." A counter of No 7 was put in the bag.

Traveller. "I cannot stop longer at Windsor, but must proceed with my journey. Where shall I stop next?"

No. 9. "Do not pass Reading without seeing the ruins of the abbey, which was built by Henry I., who was interred there in 1135, as they are very beautiful, especially the remains of one of the gates." No. 9 deposits a counter.

No. 12. "Will you pass Marlborough? for at that place the royalists, in the time of Charles I., were successful, and took the town, which was garrisoned by the Parliamentarians." No. 12 puts a counter in the traveller's bag.

Traveller. "Would you advise my stopping at Bath?"

No. 2. "By all means, as the natural hot springs in that city are very curious, and well worthy your notice. These waters are of incalculable benefit in many diseases, and have often cured the sufferer when all other remedies have failed." No. 2 deposits a counter.

Traveller. "I think I shall now take the train to Bridgewater."

No. 3. "The inhabitants of Bridgewater supported the claims to the throne of the Duke of Monmouth, and he was proclaimed king by the Mayor and corporation. There is a fine painting in the parish church dedicated to St. Mary, representing the descent from the cross, which was found on board a French privateer, which you had better go and see." *No. 3* deposits a counter.

Traveller. "I think that I have heard that a celebrated admiral was born at Bridgewater. Who can tell me his name?"

No. 7. Admiral Blake, in 1599." *No. 7* puts a counter in the bag.

No. 8. "As you approach Bridport, pray observe the beautiful castle and park at Dunster; it has been in the Luthell family ever since the reign of Edward III. It was a military post of the royalists in the civil war of Charles I." *No. 8* deposits a counter.

No. 9. "When you reach Bridport, I beg, after resting, you will walk over that lovely North Hill, when I am sure you will thank me for giving you a treat. Observe also, the fine statue of Queen Ann in the church carved in white alabaster." *No. 9* deposits a counter.

The traveller having reached the place of his destination, examines his bag, when he finds that 7 and 9 are equal as to the counters they have deposited, so he asks those two to give him some further information.

No. 7. "Pray go to Selworthy, near Bridport, and observe the beautiful little cottages for the poor which have been built there of late years by Sir Thomas Acland; you will, I am sure, be delighted with them."

This decided that *No. 7* had won the game.

It must be perfectly evident that many more places might have been stopped at, and a great deal more information collected respecting the places now slightly touched upon; but as it was only to give an example of the pastime, it was not necessary to go into more particular details; but it may easily be perceived that endless amusement and information may be gained by varying not only the ultimate destination of the traveller, but also the different routes taken.

A SECRET THAT TRAVELS.

THIS is a short game, but rather amusing; it is to be played with either a circle or line formed of the players. When all are ready, one person begins by whispering a secret to her left-hand neighbour, who repeats it to the next, and so on until all have heard it; then the last one to whom it is told, tells it aloud, and the one who commenced must repeat what his or her secret was exactly as she worded it, and then all the party will know whether it returned as it was given, or how much it gained, or lost, while travelling.

If the players are told to pass on the secret without knowing that it will be exposed, they will not be so careful to repeat it exactly as when they know the game, and by this means greater amusement will be afforded.



Elegant Life.

HUNT THE RING.

ALL the company are seated in a circle, each one holding a ribbon, which passes all round. A large brass or other ring is slipped along the ribbon; and while all hands are in motion, the hunter in the centre must try and find out where it is. The person with whom it is caught becomes the hunter.

HUNT THE SLIPPER.

THIS game is similar to the last, the players sit on the ground in a circle, and the slipper is passed from hand to hand, the hunter trying all the time to find who has it. It is a very amusing game.

ZOOLOGICAL RECREATIONS.

THE names of each member of the party must be written on slips of paper, and the whole placed together in a hat. Each person is then to choose a beast, or bird, and write his name on a slip of paper, its size and colours on another, and its habits on a third. The names, the sizes, and the habits are to be placed each by themselves, in different lots. This being arranged, one of the party draws out a name from the first hat, and reads it

aloud, and then draws out and reads a slip from each of the other hats, and much merriment will be caused by the odd associations ; as when Mr. Smith, for instance, is described as Ten inches long, with a green head and brilliant eyes, and prettily marked yellow and purple, with a tail of beautiful blue feathers, and lives on slugs and snails. The hat containing the names of the animals should be placed aside until the conclusion of the game, when some knowledge may be gained by the attempt to arrange the descriptions under their proper heads.

PARADOXES.

EACH letter of the alphabet should be taken in turn, and a paradoxical verse be made upon it, by the players. For instance; the first one commences with A.

A.

It is in the Apple, but not in the Seed,
It is in an Act, but not in a Deed.

B.

It is in a Bonnet, but not in a Hood.
It is in a Block, but not in Wood.

C.

It is in the Centre, but not in the Middle,
It is in a Conundrum, but not in the Riddle.

D.

It is in a Dress, but not in a Frock,
It is in a Door, but not in the Lock.

E.

It is in the Elbow, but not in the Arm,
It is in the Earth, though not in a Farm.

F.

It is in the Flour, but not in Bread,
It is in Fear, though not in Dread.

G.

It is in the Globe, but not in the Land,
It is in Gravel, but not in Sand.

H.

It is in the Hour, but not in the Day,
It is found in the Happy, but not in the Gay.

I.

It is in an Instrument, but not in a Tool,
It is in the Ignorant, but not in a Fool.

J.

'Tis found in June, but not in the Year,
'Tis not in Taunt, but it is in a Jeer.

K.

It is in the Knee, but not in the Leg,
'Tis not in a Barrel, but 'tis in a Keg.

L.

It is in a Laugh, but not in a Noise,
It is found in Lads but not in Boys.

M.

'Tis found in Magnolia, but not in a Flower,
It is found in Might, but not in Power.

N.

'Tis in the beginning of Nephew and the end of Son,
It is found in None, yet it is in every One.

O.

It is in the Ocean, but not in the Main,
It is found in Oats, though not in Grain.

P.

'Tis always in a Pear, but not in Fruit,
'Tis found in a Plant, but not in the Root.

Q.

It is in Queerness, but not in Oddness,
It is in Quietness, but not in Stillness.

R.

'Tis always in a Road, but never in a Path,
It will be found in Water, but not in a Bath.

S.

It is in a Speech, though not in a Word,
It is in a Sparrow, but not in a Bird.

T.

It is in a Tavern, but not in an Inn,
It is in a Tumult, but not in a Din.

U.

It is in an Uncle, but not in a Brother,
It's not in a Niece, but 'tis in a Mother.

V.

'Tis in the Visage, though not in the Face,
'Tis found in Vacuum, though not in Space.

W.

It is in a Window, but not in the Sash,
It is in a Whip, but not in the Lash.

X.

'Tis seen in a Box, and in a Fix,
'Tis not in Number, yet 'tis in Six.

Y.

It's in the beginning of Year, and end of Day,
It's never in Decline, but always in Decay.

Z.

It is never in Flame, but always in Blaze,
It is never in Mist, but always in Haze.

C U P I D.

ONE of the players is seated at the end of the room, as Head, or Leader—VENUS, we would propose as the title, if a lady. The players range themselves in a row, and each one represents a letter of the alphabet, and comes forward in turn before Venus to personate Cupid, by the sentiment expressed in any word they may choose that commences with the letter they respond to—taking care that the countenance, gesture, and manner, express the idea of the word selected.

For instance, the first one in the row begins with A, and says, Cupid comes Awkward, and at the same time walks across the room towards the person seated, in a very awkward manner, and takes her station behind her; then the next one says, Cupid comes Begging, and acts accordingly while walking across the room; the next one takes C, and so they proceed until the alphabet is exhausted; and then if there are more persons, they can begin the alphabet again, or if but a few players, when the last one has played, the one who commenced the game can take the next letter, and so proceed again.

As all may not think of words as quickly as they should, they will find here a variety from which they can choose.

- A. Cupid comes Affectionately—Afflicted—Astonished—Affronted.
- B. Cupid comes Boisterously—Bravely—Bending—Blundering.
- C. Cupid comes Carefully—Carelessly—Crossly—Crooked.
- D. Cupid comes Daringly—Disdainfully—Dancing—Dejected.
- E. Cupid comes Elegantly—Earnestly—Exhausted—Egotistical.
- F. Cupid comes Fearfully—Foolishly—Furiously—Fidgeting.

- G. Cupid comes Gracefully—Grumbling—Gallantly—Gaping.
- H. Cupid comes Humbly—Hopping—Halting—Humming.
- I. Cupid comes Idly—Impatiently—Indignantly—Inquisitively.
- J. Cupid comes Joyously—Jerking—Jumping—Justly.
- K. Cupid comes Kindly—Kicking—Knocking—Kissing.
- L. Cupid comes Lively—Listlessly—Laughing—Leaping.
- M. Cupid comes Mischievously—Madly—Marching—Musing.
- N. Cupid comes Nimbly—Napping—Nobly—Nibbling.
- O. Cupid comes Officiously—Observant—Originally—Obediently.
- P. Cupid comes Proudly—Patiently—Pleadingly—Puffing.
- Q. Cupid comes Quietly—Queerly—Quaking—Quaintly.
- R. Cupid comes Reading—Rapidly—Rudely—Rigid.
- S. Cupid comes Scornful—Steadily—Shivering—Singing.
- T. Cupid comes Tediously—Talking—Tripping—Tyrannical.
- U. Cupid comes Undaunted—Urgent—Unevenly—Urbane.
- V. Cupid comes Vainly—Vindictive—Vehemently—Victorious.
- W. Cupid comes Wildly—Waltzing—Whispering—Warbling.
- X. Cupid comes Xalting—or the letter may be omitted.
- Y. Cupid comes Yelling—Yielding—Youthful—Yawning.
- Z. Cupid comes Zealously—Zigzagging.

The one who fails to make the proper expression or attitude, must do so at the command of Venus.

Cupid can be performed under these various aspects, and many more that are not given here, and the alphabet can be gone over several times, by always using different words. It will be found to be a very amusing game, especially if the players are quick in thinking of their words, so as to avoid delay.

UNIVERSAL BIOGRAPHY.

THIS game may be played by any number of persons. One, by arrangement, is to leave the room. Meanwhile, the rest, with the knowledge of one another, are *each* to fix on some celebrated character. The absent person is then admitted, and is to address the following questions to each, beginning at the right :

1. What countryman was he ?
2. What was his calling ?
3. For what is he chiefly remarkable ?

Suppose Robert Fulton be fixed upon, the answers may be :—

1. An American. 2. An inventor and navigator. 3. For bringing steam to perfection in propelling boats. Or suppose Edmund Burke, the replies may be :—1. An Englishman. 2. A statesman. 3. For his Essay on the Sublime and Beautiful. It must be borne in mind that the last question will require some decided and not general answer, which must refer to some particular act, event, or thing.

If, from the answers to the queries, the questioner is enabled to guess the character referred to, he or she must pronounce it, and should it be correct, *takes the seat of the one questioned*, who must then leave the room, the others each furnishing themselves with a fresh character. The new questioner is then admitted, and puts the same three queries, always commencing with the person sitting on the right hand of the previous questioner, so that all may thus be questioned in turn.

Should the first person questioned baffle the inquiries, the ques-

tioner must address them to the next on the right hand, and so on through the company, until a correct name is guessed, when the one who had fixed upon it, must leave the room, and become the questioner. If the queries have been put to all without success, the same questioner leaves the room, and a new name is chosen as before. It may be made a game of forfeits, where parties are guilty of anachronism, or false answers (which should be at once exposed by the rest of the company), and also where the questioner addresses the queries to all unsuccessfully.

Among young people it may be made a game of reward, some older person being present to decide who among those questioned evinces the most correct biographical knowledge, and which among the questioners is the cleverest at discovering the names chosen.

POETICAL DOMINOES.

PROVIDE some clean fine pasteboard and cut it up in slips rather longer than they are wide, about the shape of dominoes, but they will need to be a little larger.

Then divide them in half, with a mark of ink, and on one half of each piece write a quotation or verse of poetry, and on the other half write the names of one of the authors from whom you have made your selections; but be careful not to put a quotation and its author's name both on the same card;—for instance, if one of your selections be “If it were done, when 'tis done, then 'twere well it were done quickly:” do not write Shakspeare on the other half of that card, but Byron, Milton, or some other author you have chosen

from. Shakspeare must be written on another card where there is a selected passage from another author.

As many selections as you take from one author so many times must his name be written on the cards. Suppose you select three different passages from Moore, his name must be written an equal number of times on separate cards.

When all is arranged, then shuffle and deal them to the players, and let one commence by laying one of his cards in the centre of the table, reading the quotation written upon it. His left hand neighbour must then look over his cards, and if he has the name of the author of the passage read, he will announce it, and then read the selection that is on the other half of his card, and put it down by the one on the table, matching the author's name to his production; but if the player has not the name of the author, he must look for a passage that was written by the author whose name is on the card first laid down, read it, and also the name that is on the card, and put it by the other, taking care to adjoin the quotation with the author's name to whom it belongs.

Then the first player's left-hand neighbour must look for the author's name, and so the game proceeds.

The one who first exhausts his cards, wins the game.

THE INITIAL LETTERS.

LET one withdraw while a word is selected by the remaining players, which being done, the absent player is recalled, who, upon re-entering, walks up to the person, to the right or left hand,

as may be agreed upon, and there stops until that person names something that begins with the first letter of the word that was chosen.

The guesser then stops before the next one, who says a word that must commence with the second letter of the selected word, and so proceeds until the word is finished, and then by remembering what each one said, and putting the first letter of each word together, is enabled to find out the word determined upon. For instance, *fire-side* is fixed upon as the word.

First one says Flower.

Second, " Ink.

Third, " River.

Fourth, " Eagle.

Fifth, " Sunshine.

Sixth, " India.

Seventh, " Date.

Eighth " Emery.

The player then puts the initial letters of each word together, and exclaims it is "Fire-side." The next one in order then goes out, while another word is proposed.

If most of the players are unacquainted with this game, it would make it more diverting, perhaps, if not explained to them at once, the head one or leader merely telling each one what word they must use when the guesser comes to them in turn. They will be quite surprised at the readiness with which the word is detected, little dreaming how it is done.

CHARACTERS; OR, WHO AM I?

ONE of the party is sent out of the room; some well-known hero, or equally well-known character from a book, like Dickens's novels, or Shakspeare's plays, is selected, and when the absentee returns to the assembly, he or she is greeted as the person fixed upon, and he must reply in such a manner as to elicit more information, as to the character he has unconsciously assumed.

Suppose the game has commenced, and when the player enters the room, he is thus accosted:

"Your military ardour must have been very great, and you had a very adventurous spirit, when you left your home in England, and set out with a determination of fighting the Turks."

"Yes, I was always very fond of adventure."

"Well, you had plenty of them; and when you were taken prisoner and sold to the Bashaw, your mistress to whom he presented you, felt so much sympathy and affection for you that you were sent to her brother, but he not being so well pleased with you, treated you cruelly."

"He did, and although I suffered much from his treatment, I suffered more in the idea of being a slave."

"The thought must have been terrible to you," remarks another of the players, "or you would not have killed your master, hid his body, clothed yourself in his attire, mounted his horse and galloped to the desert, where you wandered about for many days, until at last you reached the Russian garrison, where you were safe."

"And well-pleased was I to reach there in safety, but was I then content with my travels?"

"For a while, but the spirit of enterprise, so great within you,

caused you to set sail for the English colony of Virginia; when you were taken a prisoner again, by the Indians, and your head placed upon a large stone, in order to have your brains beaten out with clubs."

"What a dreadful situation I was in, with only enemies around me."

"But there was one who proved a friend, the young and beautiful princess, finding that her entreaties for your life were useless, rushed forward, laid her head upon yours, and thus resolved to share your fate, or save your life."

"I am deeply grateful to Pocahontas for her noble act, and I am also glad to find myself so renowned a person as Captain John Smith."

Or suppose a lady has left the room and on re-entering she is thus addressed:—

"Your Majesty's many remarkable adventures seem more like romance than reality. Accomplished, beautiful, spirited, and very courageous, you command our respect, especially for the vigorous and energetic action you displayed in trying to aid your royal husband, who was preparing to maintain his just rights to the crown of England. After purchasing aid and military stores in Holland, you set sail for England, when there arose a great storm which increased in violence until at length the danger became so imminent, that all the self-possession of the passengers was entirely gone, and you alone were quiet and composed, rebuking their panic and telling them not to fear, for 'Queens of England were never drowned.'"

"That was a terrible storm, and we were all thankful when we reached land in safety."

"But you had to put back to the port from which you sailed,

which caused some delay, but the second voyage was more prosperous, although you were closely pursued by an English squadron, which came into port the night after you landed, and the next morning the village was bombarded by your enemies' ships. You and your attendants escaped into the open fields, stopped at a trench, and were obliged to remain there for two hours, the balls passing over your heads and covering you with dirt; but there soon came an army to your relief, at the head of which you marched triumphantly on, stopping on your way to take a town held by your husband's enemies. Thus was added the glory of a conquest to your other triumphs."

"Well, was I enabled to reach my husband after so many adventures?"

"Yes, but in a short time you were obliged to separate again, as you were accused of treason, for introducing munitions of war from foreign countries, for the purpose of disturbing the public peace. After passing through many privations and dangers in order to escape, you embarked and set sail for France; but while yet at sea some ships were seen pursuing and firing upon you; then your courage and resolution was displayed, while all the others were in despair and terror; you took the command of the ship—gave instructions to the pilot how to steer—ordered every sail to be set that the ship might be driven through the waters as rapidly as possible—forbade the captain to fire back upon the pursuers, fearing that it would occasion delay—and gave him positive orders, that so soon as all hope of escape was gone, he must set fire to the magazine of gunpowder, that by the explosion you might all be destroyed. In the meantime the ships were all rapidly nearing the French coast, when some French vessels hove in sight, who hastened to your aid and put the pursuers to flight."

"What pleasure we all felt when we were safely landed in France, feeling at last secure."

"You were secure then, but well-nigh exhausted, and were glad to find some straw in a corner of a wretched cabin, where the Queen of England laid down to rest and sleep. You were soon however, escorted in state to Paris, and there lived in great splendour."

"And what became of my royal husband?"

"His fate was a sad one. After remaining a prisoner for some time, the members of Parliament brought him to a mock trial, treating him with every indignity, and condemned him to death on the ground of treason. He fell beneath the executioner's hand, and this blow completely prostrated your heroic nature."

"And well it might, for was not he, for whom I exerted my strength and energies, dead; there was no more for Henrietta, Queen to Charles the First of England, to do."

CONSEQUENCES.

THIS game requires paper and pencils. And each player is to write according to the directions given by the leader. The first player is told to write one or more terms descriptive of a gentleman. He does so, and then folds down the paper so as to conceal what is written, and hands it to the next player, who, after receiving the order, writes, folds the paper down as before, and passes it on to the next, and so on until the directions are exhausted. The leader then reads the contents of the sheet aloud,

which from its inconsistencies and absurdities will cause much amusement.

Let us suppose these to be the directions of the leader :

“Begin by writing a term descriptive of a gentleman.”

“A gentleman’s name; some one you know or some distinguished person.”

“An adjective descriptive of a lady.”

“A lady’s name.”

“Mention a place and describe it.”

“Write down some date or period of time when an event might happen.”

“Put a speech into the gentleman’s mouth.”

“Make the lady reply.”

“Tell what the consequences were.”

“And what the world said of it.”

The paper being opened, we will suppose it to read as follows :

“The handsome and modest Napoleon, met the graceful and accomplished Miss Norton, at Brighton, that fashionable place of resort, on the 10th of November, 1890. He said, ‘Dear lady, my respect for you is unbounded,’ and she replied, ‘Yes, I am very fond of it.’ The consequences were, that they were united in matrimony, and the world said, ‘It is so very silly.’”

READY RHYMES.

THIS game should not be attempted by very young players, as it would most likely prove tedious to many of them; but to those who are fond of exercising their ingenuity, it will prove very amusing. Two, four, or more words are written on paper and given to each player; the words must be such as would rhyme together; thus, suppose the party have chosen "near, clear, dell, bell," all endeavour to make a complete verse, of which the words given shall compose the rhyme.

When all are ready, the papers must be thrown in a heap, and read aloud, and those who have not succeeded must be fined, the fine being the recital of a piece of poetry. One of the papers might read thus :

A gentle brook was murmuring near,
Afar was heard the tinkling bell,
And peaceful zephyrs, pure and clear,
Refreshed us in that shady dell.

Another would be quite different :

Fairies in the distant dell,
As they drink the waters clear,
From the yellow cowslip bell,
What have they to heed or fear?

Or a third might be :

Hark! to the solemn churchyard bell,
Sounding o'er the waters clear,
Echoing over hill and dell,
Distant copse and village near.

THE TRADE.

ONE of the party must be selected to open the game, who does so by saying,—“I have apprenticed my son to (naming some trade), and the first thing he made (or used) was (mentioning the initial letters of the article).

Whoever first discovers the article alluded to takes the next turn. We will suppose a number of persons are playing, and the one agreed upon begins with: “I apprenticed my son to a cabinet-maker, and the first thing he made was an A. C.”

“Arm-chair,” exclaims a player, and this being correct, it becomes his turn, and he says:

“I apprenticed my son to a draper, and the first thing he sold was a piece of P. M.”

“Paper Muslin.”

“No, try again.”

“Was it printed muslin?”

“No, you are not right yet.”

“P. M. I can't think of anything else beginning with P. M.”

“Will all of you give it up?”

“Yes, is the general cry.”

“It was pink Merino. Now it is my turn again, as you did not guess it. I apprenticed my son to a grocer, and the first thing he sold was a B. of C.”

“Box of candles,” some one says, who without delay continues:

“I apprenticed my son to an ironmonger, and the first thing he sold was a F. I.”

“Flat Iron.”

"Well, I apprenticed my son to a pastry cook, and the first he made was P. P."

"Paste Paté."

"No! Guess again."

"It must be pigeon-pie then."

"Yes, that is right."

"I apprenticed my daughter to a dress-maker, and the first thing she made was a B. S. C."

"Black silk cape," says another, and so the game goes on, the questions and answers passing rapidly from one to another. It affords variety, sometimes, to give out the initial letters of any article in the room where the parties are playing.

THE GRACEFUL LADY.

HAVING procured a number of small twists of paper, or pipe-lights, one of the players commences the game by reciting a certain formula, which is to be repeated with an additional remark by each of the players in their respective turns.

If any omission or mistake is made, the one who makes it will have to receive a twist of paper in the hair, and drop the title of Graceful Lady, or Gentleman, and be called the One-horned Lady, or Gentleman; or if they have more than one horn, they must be called according to the number. The player who begins the game will politely bow to her neighbour, and say: "Good Morning, graceful lady, ever graceful, I, a graceful lady, ever graceful, come from that graceful lady, ever graceful, to tell you that she has a little bird with golden feathers."

The next then takes up the play, addressing her nearest companion: "Good morning, graceful lady, ever graceful, I, a graceful lady, ever graceful, come from that graceful lady, ever graceful, to tell you that she has a little bird with golden feathers and a long red beak."

The next one says in turn: "Good evening, graceful lady, ever graceful, I, a graceful lady, ever graceful, come from that graceful lady, ever graceful, to tell you that she has a gold bird with little feathers and a long red beak tipped with green."

You'll see there are two mistakes here, so the player must have a couple of horns in her hair, and the next proceeds with, "Good morning, graceful lady, ever graceful, I, a graceful lady, ever graceful, come from that two-horned lady, ever two-horned, to tell you that she has a little bird with golden feathers, a long red beak tipped with green, and brilliant diamond eyes."

And so the game proceeds, producing more horns as it becomes more complicated. Nothing can be too ridiculous for the graceful lady to possess, as it adds to the enjoyment of the game.

THE LAWYER.

THE company must sit in two rows opposite to, and facing each other, leaving room for the Lawyer to pass up and down between them.

When all are seated, the player who personates the Lawyer will ask a question or address a remark to one of the persons present, either standing before the person addressed, or calling out his

name. The one spoken to is not to answer, but the one sitting opposite to him must reply to the question. The object of the Lawyer is to make either the one he speaks to answer him, or the one that should answer, to keep silent, therefore he should be quick in hurrying from one to another with his questions, taking them by surprise, and noticing those who are the most inattentive. No one must be allowed to remind another of his turn to speak. When the Lawyer has succeeded in either making one speak that should not, or finding any that did not answer when they should, they must exchange places with each other, and the one caught becomes Lawyer.

This game will be found quite amusing if conducted with spirit.

THE ANTS AND THE GRASSHOPPERS.

Lots are drawn to decide which of the company shall first undertake the part of the grasshopper. This important matter settled, the chosen individual stands up, the other players (who represent the Ants) seating themselves in a circle round him. The Grasshopper writes on a piece of paper the name of a particular grain—or other article of food suitable to his species—to which he has taken a fancy. The memorandum he conceals for the present. He then advances, with a profound salutation, to the Ants, whom he addresses something in the following manner:—

“My dear and hospitable friends, I am very hungry. Would any of you lend me a little provision of some kind to be going on with?” Then, addressing some particular Ant, “You, my dear

friend, I know your goodness of heart; I am sure you will help me with a trifle?"

The Ant addressed, replies, "I have nothing but a grain of barley" (or any other grain according to fancy).

"Thank you, I don't care for it. And you, neighbour," addressing another Ant, "is there nothing better you can offer me?"

"A grub."

"Thank you, I would rather not."

He begs from all the players in turn, who propose a *fly*, a *grain of wheat*, *oats*, *hayseed*, &c.—always an article which a Grasshopper might be expected to eat, and which has not been mentioned before. When he has gone all round, without the article he has written being named by any one, the Grasshopper pays a forfeit, and proceeds with his second question. If, however, one of the Ants should hit upon the identical thing, "I will take it with pleasure, neighbour," cries the Grasshopper, "and may you be rewarded." He then produces his piece of paper, proving that the article proposed was the one he had thought of; the Ant pays a forfeit, and becomes Grasshopper in his turn. Instead, however, of recommencing the game, he continues it in the following manner:—"Neighbour," (he says to an Ant), "I have eaten abundantly, thanks to the kindness of your companions. I should like a dance. What dance would you recommend?" (The name of the dance is written down, secretly, as in the case of the food).

The question goes round as before—the Ants proposing various dances, such as *the polka*, *the fandango*, *the schottische*, *the minuet*, *the quadrille*, &c. The Grasshopper treats these suggestions (his own not being among them) with the greatest contempt. Any player proposing a dance previously named, pays a forfeit. The

Grasshopper, of course, does the same, should the round terminate without the dance of his memorandum being mentioned, and proceeds to write the third question. If, on the contrary, an Ant should hit upon the right dance, they change places, as in the first instance; and the new Grasshopper (having paid a forfeit) continues:—

“Well, I will dance my friends. But I see no fun in dancing without music. What instrument would you recommend?”

The Ants recommend various instruments, such as the *violin*, the *piano*, the *cornet*, the *harp*, &c.—subject to the same conditions as the previous rounds.

The fourth Grasshopper (supposing an unlucky insect to have hit on the identical instrument) takes up the thread:

“I have had enough dancing; I feel rather tired; I should like a nap. I always consult you, my friends; what sort of a couch would you advise me to sleep on?”

The Ants reply, each in his turn—*moss*, *stubble*, *sand*, *clover*, *a rose-leaf*, &c. &c.

At length the fifth and last Grasshopper puts the question.

“My good friends, I should sleep very comfortably, but for a slight misgiving. I am afraid of being pounced upon by some hungry bird. What bird do you think I have most reason to fear?”

ANSWERS:—*The rook*, *the partridge*, *the pigeon*, *the lark*, &c. &c.

Should the bird whose name has been written down be mentioned, the too-prophetic Ant pays a forfeit, and the game is finished. If not, the Grasshopper not only pays a forfeit, but has to put the question round a second time, then a third, and more still if necessary. Nor is that all—from the commencement of the second round, he has to pay a forfeit *for every answer* till the

identical bird is named. The result is, generally, that the Grasshopper, despairing of being able to redeem the number of forfeits exacted from him, cries for mercy; the pitch of mental anguish to which he is wrought, keeping up the excitement of the game to the very end.

QUESTIONS.

PREPARE a set of cards with numbers written on each in plain, large characters, and then have a duplicate set, which are to be placed in the centre of the table, and the other set must be shuffled and dealt to all the players.

When ready one will commence by drawing a card from the table and asking any personal question. The one who holds the duplicate in his hand, must put it with the other saying "It is I" or "I do," or some such answer.

The more ridiculous or saucy the question is, the greater merriment it creates; no time should be lost in finding the duplicate, but look quick and reply promptly; here is an example:—

"Who is the laziest person here?" says one drawing from the pack a card marked 10.

"It is I," says the one who has 10 in her hand, throwing it on the table.

"Who has the darkest eyes?" says the last one, drawing out a 5.

"I have," says the one who can match the 5.

"Who has yellow hair?" says another, producing a 7.

"I myself," is the answer from one who holds a 7.

"Who is the loveliest person present?" drawing a 12.

"I am," says the holder of 12.

"Who is very impertinent?" says another.

"Oh, I am," exclaims the one matching the card drawn.

In like manner the game proceeds until the cards are all exhausted.

MAGIC MUSIC.

WHILE one player is dismissed, those remaining fix on something which he must do on his return, perhaps to put out the lights, or select a partner and dance around the room, or any difficult thing that will take him a long time to find out. He is then called in, and another person is seated at the piano, who plays loud or soft, as the movement of the person may recede farther, or approach nearer the object he is to touch, or the thing he is to do.

If he seems to have an idea of what is expected of him, the player directly softens the music; but increases its loudness as soon as he appears to have lost it.

If unable to find out what his task was, he must leave the room again, while the others will give him something easier to do.

THE SELECTED WORD.

THE company arrange themselves in a circle, and each player whispers to their right-hand neighbour any word that they may select, provided it is not a small word. It will render the game more troublesome, and therefore more amusing, if the words that are chosen are difficult to place in a sentence. When all have their words, the first one who spoke to his right-hand neighbour, asks a question of the person on his left-hand, who is obliged to place the word that was given him in his answer. The questioner must then guess the given word; if unable to do so a forfeit can be demanded. For example:

Suppose one of the selected words was *Connoisseur*, and this is the question asked, "Have you been to the opera lately?" The answer might be, "Yes, frequently, and there may have been many faults in it, but as I am no *Connoisseur*, it pleased me very much." Suppose another one of the words selected was *Pacify*, and the following question given, "What do you think of *Mont Blanc*?" the one interrogated might reply, "I see that you are anxiously waiting for my answer, so, in order to *Pacify* you, I will say its grandeur is beyond my imagination."

The replies should consist of more than one long word, so that they will be the more perplexing.

THE TOILET OF FLOWERS.

EACH child present having selected a colour, one of the party, provided with a store of very small comfits, or sugar-plums, says to the first child, "My sister wants flowers for a wreath to-day. How many can you furnish?"

The child replies by naming all the flowers it can remember of the colour it had previously chosen, and receives a comfit for each. The purveyor then proceeds to the next child, who enumerates all the flowers it remembers of a different hue, and is also paid in the same manner. Whoever receives most comfits is of course the winner.

COMPLIMENTS.

If there are both ladies and gentlemen present, a circle should be formed by seating them alternately. When this is done, one of the party, a lady, says, I should like to be such or such an animal (insect or piece of furniture), and then demands of the person to the left hand what he can make of so strange a choice. In reply, the person addressed must try to find some resemblance between the thing named and the lady, which would be complimentary to her. After doing this, the gentleman in his turn says what he should like to be, and the one on his left hand must trace some complimentary resemblance between them, and then the lady on

his left proceeds in the same manner, until the circle is completed. The more repulsive and unpleasant the animal or object selected, the more difficult will it seem to find a compliment. Suppose, for instance, a lady should say: "I should like to be a snake, what do you make of so strange a choice?"

The gentleman on her left might say, "because you possess the art of charming." He in turn could say, "I should like to be a book-case, what do you make of so strange a choice?" The lady on his left may be supposed to reply: "because you are handsomely made, and contain much valuable information."

I LOVE MY LOVE.

THIS game can be commenced with A, or any other letter: each speaker in turn taking the same letter, but they must be careful not to repeat the same words.

When one letter has been all around the players, then take the next one following, and so on through the alphabet. We give an example for each letter:

A. I love my love with an A, because he is Affectionate. I hate him because he is Awkward. He came from Amsterdam; lives on Apples. His name is Alexander, and I will give him an Agate for a keepsake.

B. I love my love with a B, because he is Benevolent. I hate him because he is Blunt. He came from Bedford; lives on Buttermilk. His name is Basil, and I will give him a Bouquet for a keepsake.

C. I love my love with a C, because he is Confiding. I hate him because he is Careless. He came from Cumberland; lives on Chocolate. His name is Clarence, and I will give him a Casket for a keepsake.

D. I love my love with a D, because he is Daring. I hate him because he is Deceitful. He came from Dover; lives on Dates. His name is Daniel, and I will give him a bunch of Dandelions for a keepsake.

E. I love my love with an E, because he is Enterprising. I hate him because he is Eccentric. He came from Egypt; lives on Eggs. His name is Eugene, and I will give him an Evening primrose for a keepsake.

F. I love my love with an F, because he is so Frank. I hate him because he is Fastidious. He came from France; lives on Fish. His name is Franklin, and I will give him a Flower for a keepsake.

G. I love my love with a G, because he is Gallant. I hate him because he is a Grumbler. He came from Greece; lives on Ginger-bread. His name is Gregory, and I will give him some Grass for a keepsake.

H. I love my love with an H, because he is Honourable. I hate him because he is Hasty. He came from Holland; he lives on Honey. His name is Henry, and I will give him a Hyacinth for a keepsake.

I. I love my love with an I, because he is Intelligent. I hate him because he is Indolent. He came from India; lives on Indian-meal. His name is Isaac, and I will give him some Ice for a keepsake.

J. I love my love with a J, because he is Joyous. I hate him because he is a Juggler. He came from Jamaica; lives on Jellies.

His name is Jonathan, and I will give him a Jasmine for a keepsake.

K. I love my love with a K, because he is Kind-hearted. I hate him because he is Keen. He came from Kingston; lives on Kernels. His name is Keria, and I will give him a Kiss for a keepsake.

L. I love my love with an L, because he is Learned. I hate him because he is a Loiterer. He came from Liverpool; lives on Lemons. His name is Lorenza, and I will give him a Lily for a keepsake.

M. I love my love with an M, because he is Mild. I hate him because he is Malicious. He came from Maqua; lives on Melons. His name is Maurice, and I will give him a Marigold for a keepsake.

N. I love my love with an N, because he is Nice. I hate him because he is a Ninny. He came from Nova-Scotia; lives on Nutmegs. His name is Nicholas, and I will give him a Note for a keepsake.

O. I love my love with an O, because he is Observing. I hate him because he is Obstinate. He came from Odessa; lives on Oatmeal. His name is Oswald, and I will give him an Opal for a keepsake.

P. I love my love with a P, because he is Popular. I hate him because he is Perfidious. He came from Plymouth; lives on Pheasants. His name is Peter, and I will give him a Poppy for a keepsake.

Q. I love my love with a Q, because he is Quick-witted. I hate him because he is Quarrelsome. He came from Quebec; lives on Quails. His name is Quigley, and I will give him a Quiver for a keepsake.

R. I love my love with an R, because he is Reasonable. I hate him because he is Reckless. He came from Rome; lives on Rice. His name is Roger, and I will give him a Rose for a keepsake.

S. I love my love with an S, because he is Sociable. I hate him because he is a Spendthrift. He came from Siberia; lives on Sugar. His name is Solomon, and I will give him some Spice for a keepsake.

T. I love my love with a T, because he is Truthful. I hate him because he is Tedious. He came from Tipperary; lives on Turkeys. His name is Thomas, and I will give him a Tea-pot for a keepsake.

U. I love my love with a U, because he is Unaffected. I hate him because he is Uncouth. He came from the Ural Mountains. His name is Uriah, and I will give him an Urn for a keepsake.

V. I love my love with a V, because he is Venerable. I hate him because he is Vindictive. He came from Vienna; lives on Vegetables. His name is Vincent, and I will give him a Valentine for a keepsake.

W. I love my love with a W, because he is Wise. I hate him because he is Wasteful. He came from Worthing; lives on Wine. His name is Walter, and I will give him a Wall-flower for a keepsake.

X, Y, and Z are generally omitted, as there are but few words that commence with those letters.

THE MOCK NEWSPAPER.

THIS game, when there is a large family party assembled in one house for the Christmas holidays, affords a rich fund of amusement. An editor is appointed, who receives and copies on to a large folio sheet of paper, all sorts of contributions; his publication—which is produced and read aloud once a-week to a laughing audience—being entitled, *The Saturday's Delight*, or any other appropriate name; and containing mock advertisements, daily news, verses, leading articles, sporting intelligence, &c., &c., all of which may relate to the home doings of the contributors, and be playfully sprinkled by their proper names, disguised; good-natured jests upon their employments, &c., and giving lively accounts, under different headings, of the particular amusements, occupations, events, &c., which have distinguished each week. As it is generally considered pleasanter by the contributors to remain unknown, it would be best to place a box in some convenient part of the house, where all may deposit their contributions, but the articles must not be taken from it except by the editor.

LITTLE WORDS.

WHILE one leaves the room, the others agree upon a word as *the, you, yes, or, no*, or any of the small words that do not contain more than four letters. When the person is re-admitted, she asks a question of each one, and the chosen word must be

given by all in their answers. Suppose the word 'and' is selected, and the question should be this :

"Do you think we shall have snow to-day?"

"I hope so, for I love to see it snow, 'and' I am very fond of snow-balls."

Then to the next one she might ask :

"You are fond of snowballs also?"

"Yes, when there is a large party of us 'and' they are all very merry."

The questioner will notice that there are three little words in the last answer, 'and' 'of' and 'very,' that are in the first; therefore in the next answer, she must remember which one of these three words are repeated again; so in this manner she will soon be able to find the right word; but if unable to guess it, she must leave the room again while another word is chosen.

The player by the means of whose answer the word is guessed must be the next to withdraw, while the others fix upon a word to be guessed as before.

THE PUZZLE WORD.

ONE player goes out of the room; and the others agree upon a word, which is to be found out by asking questions, such as, "Does the thing you have named fly?" "Does it walk?" "Does it sing?" "Does it speak?" "Does it grow?" &c. If the questioner cannot find out from the answers given, a forfeit must be paid.

THE SPELLING GAME.

PROCURE from the printer's half a dozen printed alphabets on cards. Cut out the letters singly, and with them make the name of a person, object, or thing, keeping the letters in your hand, or out of sight,—then shake them all together, and give them to your friend to make out what word it was you formed. Two persons may sit down, each giving a puzzle, and amuse themselves by endeavouring to find it out.

RHYMING CARDS.

PROVIDE a hundred slips of thin card-board, about two inches long, and one inch wide; upon these, write in a clear legible hand all sorts of miscellaneous words, provided they be substantives and adjectives. Deal three cards to each person, without knowing what words you give out; and when every one present is supplied, they are each to make two or more lines of doggerel rhyme, in which the three words are to be brought in, however incongruous. Before reading their verse or couplet, the three words must be audibly announced. Suppose the following amongst the set of words; "Wheelbarrow, gardener, mince-pie, robin, chair, table, thunder, wind, rain, piano, dancing, bridle, horse, cat, &c., and suppose the first three words on the list to fall to one person, he reads, for example (when every one else is prepared) "wheelbarrow, gardener, mince-pie."

Thus, a verse might run :

"Having put my wheelbarrow away,
I was glad to hear the gardener say,
Your mother has on the table set
A hot mince-pie for her darling pet."

CAPPING VERSES.

A PLEASING and not unprofitable fireside amusement, which requires, however, nothing more than a good memory well stored with poetry. In this game, one of the party recites a verse of a poem, on the conclusion of which, the next in succession must immediately commence another, beginning with the same letter as the last word of the verse just concluded began with; for instance, suppose the first reciter led off with—

"Oh! what is friendship but a name,
A charm which lulls to sleep,
A shade which follows wealth and fame,
And leaves the wretch to weep."

The next verse might run thus :

"Why, then, o'er earthly friendships mourn—
As fleeting and as frail
As lovely flowers, by rude hands torn,
And scattered on the gale!"

In this example, the sentiments of the verses have a connection with each other; but this is not a rule necessary to be observed, although the interest of the game would be much heightened if it were so.

BLIND MAN'S BUFF.

CHOOSE which shall be the Blind Man, and then tie a handkerchief carefully over his eyes. Stand him in the middle of the room. Then one says to him—

“How many cows has your father got?”

He answers, “three!”

“What colour are they?”

“Black, white, and grey!”

“Then turn round three times and catch you may.”

The game then is to avoid being caught by the Blind Man. A good deal of fun is made by touching him on the back, arms, legs, and so on. As soon as one is caught, that one becomes the Blind Man. This game can also be played in the gardens or fields.

HOW DO YOU LIKE IT?

ANY number can play in this game. One must leave the room, and the others select a word of double or treble meaning. When this is done the absent one must be recalled, whose duty it will be to discover, by means of the following questions, the word chosen by the rest of the players:

1. “How do you like it?”
2. “When do you like it?”
3. “Where would you put it?”

The first question must be put to all the circle in succession

before proceeding with the next one, and descriptive answers should be given.

If the words are not spelt alike, or have different meanings, yet if the pronunciation is the same, it is considered right in this game. We will suppose there are six persons playing, and flower (flour) is the word chosen. Here is a specimen.

"HOW DO YOU LIKE IT?"

1. "Of very fine quality, and in great quantities."
2. "Of brilliant colours."
3. "White and of sweet taste."
4. "Very fragrant and delicate."
5. "Well baked."
6. "Pure white in the centre of green leaves."

"WHEN DO YOU LIKE IT?"

1. "When I am very hungry."
2. "When I am dressing for company."
3. "When I wish to prepare a feast."
4. "When roaming through the woods."
5. "When made in nice, small rolls."
6. "As early as possible in the spring."

"WHERE WOULD YOU PUT IT?"

1. "Put it down to a low price."
2. "I would put it in my hair."
3. "Put some in a small tin box."

4. "Put it in my sitting-room, where I could enjoy it."
5. "In the store-room."
6. "In a book when dried."

The person whose answer leads the questioner to guess the word must leave the room, and the others choose another word. One guess only is allowed to each person, and if the word is not discovered, another one can be selected, and the puzzled one make another trial.

CENTO VERSES;

That is, verses made up of lines taken from various quarters, as they occur to the memory; the lines must, however, contain the proper number of feet, and terminate so as to rhyme with those which follow. If I say, for instance—

"'Tis distance lends enchantment to the view,"

You must be ready with—

"It was the sweetest flower that ever grew."

Or it may be a four-line verse, where the rhymes are in alternate lines, as thus—

"'Twas Greece, but living Greece no more;
Memorial frail of youthful years;
He sat beside the cottage door;
His was a grief too deep for tears."

In this way there may be woven a *cento* or cloak made of patches, which is the primary signification of the word. Great and celebrated persons have thought this game worthy of occupying their time and attention; and although it is scarcely ever used now, except as a pastime for young people, yet is there much in it that is commendable as an agreeable and instructive mental recreation. It is pleasant in this way to collect and string together the lines of poetry which have grown into proverbs and "household words" amongst us, and much ingenuity may often be exhibited in placing these so that one line shall illustrate, or enforce the sentiment expressed in the foregoing line; or, perhaps, in some ludicrous way travestie, or flatly contradict it; giving, thus, occasion for merriment: and even where this is not attempted, the jumble of familiar lines and phrases cannot fail to excite a laugh in the circle of hearers.

THE UNIVERSAL TRAVELLER; OR A NEW WAY OF PLAYING AT JACK OF ALL TRADES.

THE traveller quits the room; the rest of the company fix on the country they wish to represent, somewhat in this fashion:—A Turkish lady twists a handkerchief for her turban, and with a stick appears to be smoking a pipe as she reclines on a cushion. A German student may be represented with mock knapsack, book, turned-down collar, and singing a Rhine song; a German lady should be knitting with feet on the stove. A Laplander, warmly wrapped, should be shown by appearing to drive reindeer, which

may be represented by chairs turned down, and a hearthrug over his knees. A Gipsy's tent may be easily contrived, with a shawl and a couple of chairs; and other countries similarly personated; and when all are ready, the Traveller comes into the room, and endeavours to guess what nation each person represents by his appearance, occupation, &c.

THE NOSEGAY OF FLOWERS.

ONE of the tallest boys present holds at arm's length a piece of wood or stiff card, about six inches square, on which is placed a small bouquet of real or artificial flowers, and the board is suspended by four strings, one from each corner, to the end of a stick, which the boy holds at the other end. Taking his place at the side of the room, he calls out:

"The blind man's bride sits alone in her bower,
As yet undecked by a single flower."

Upon this, another person comes forward, and being placed at eight feet distance from the challenger, and carefully blinded, takes a small wand in his right hand, and manfully steps forward, in hopes of walking straight to the bouquet, which, if he succeeds in hitting the board so as to shake it to the ground, becomes his to present to a young lady, previously selected and seated on the sofa, or an easy-chair. Should he fail, the challenger takes off the covering from his eyes, saying:

"Go, worthless knight, and banish'd be,
From this noble company,"

Others try to do better, and the game is closed by tying as many bouquets as have been won into a wreath, which is then placed on the head of the same young lady, the rest of the party singing or saying :

"Gentle bride, we bind thy hair
With a wreath both sweet and fair ;
May thy life-time, strewn with flowers,
Be happy as these evening hours."

FOX AND GEESE.

THERE must be an even number of players in this game, and a circle is to be formed standing two by two, so that those who are on the outside have each one person in front of them ; these are called the Geese, and there must be some space left between the couples, to allow the one who is chased to run in and out of the circle. Two must be left out, one a Goose, and the other the Fox. The Fox is to catch the Goose not belonging to the circle, who can run around the circle, and also within it, which the Fox cannot be allowed to do ; but when the Goose who is pursued, places himself before one of the couples composing the circle, there will necessarily be three in the row, and as this is against the rule, the outside one of that three immediately becomes liable to be caught instead of the other, and must endeavour to avoid the pursuit of the Fox by darting within the circle and placing himself before some one of

the players. It is the object of the Fox to catch the player who makes the third one of a row, and it is the object of each Goose to avoid the third place. The Fox can only catch the Goose as he stands the third in a row, or before he succeeds in escaping to a place of safety. If the Goose is touched by the Fox while in the position of third one in a row, or if touched in passing from this third place to one of safety, he becomes the Fox instead, and the other becomes a Goose again. It will be observed that the amusement of this game will depend upon the spirit and animation with which it is conducted. Great rapidity of movement is necessary, especially when the Fox is a very active one, who will endeavour to dart upon the outside Goose in sudden and unexpected ways. This game may also be played in the garden or fields.

THE ELEMENTS.

In this game the party sit in a circle; one throws a handkerchief at another and calls out Air, Earth, or Water, as the player may choose, and the person whom the handkerchief hits must name a creature, native to the element called; but if "Fire" is called, no response must be made. The answer must be given before the caller can count ten, and the one in possession of the handkerchief must continue the game by throwing it to another. For instance, one throws the handkerchief, calling "Air;" the person who catches it immediately says "Robin," and then tossing it to another, calls out "Water," who, in their turn says "Shark," and sends it to the next, saying "Fire," this one must not answer, but flings it to

another, saying "Earth," and so the game proceeds. If an animal is named which is not native to the element called, or if the response is not spoken quickly enough, a forfeit can be exacted. No animal should be named more than once.

HUNT THE HARE.

THE children all form a circle, holding each other's hands. One, called "The Hare," is left out, who runs several times round the ring, and at last stops, tapping one of the players on the shoulder. The one tapped quits the ring and runs after the "Hare," the circle again joining hands. The Hare runs in and out in every direction, passing under the arms of those in the circle until caught by the pursuer, when he or she becomes Hare. Those in the circle must always be friends to the Hare, and assist its escape in every way possible.

DUMB MOTIONS.

ONE person leaves the room, while the others fix on some trade, which they intend to represent by their actions when the absentee returns. Suppose the drapery business to be chosen; one player measures off yards of ribbon, another is a customer purchasing gloves, a third displays a variety of shawls, and seems to be recom-

mending them to customers ; and others can pretend to lift pieces of goods from a shelf behind them and throw them on the table, which serves as a counter.

Or suppose farmers are to be represented ; some can turn down the chairs and push them before them as if they were ploughing, others might swing their arms as if they were swinging scythes, and others with a stick or cane pretend to be tossing hay.

Or masons ; some can be mixing mortar in the centre of the room, while on one side there are some trying to climb ladders, and on the other side, each have a book in their hands as a trowel, spreading mortar, &c. Or if a carpenter is chosen ; some can be driving nails, others with one knee on a chair, are moving their arms as if sawing, and some planing the tables. If all sit cross-legged and are busy sewing they are meant for tailors ; or if mixing bread, and one with a shovel is putting the loaves in an imaginary oven, they may be known as bakers.

There are many other trades, such as cabinet-makers, cobblers, painters, grocers, dress-makers, &c., which may be personated.

When the one who has withdrawn returns, it will be his or her duty to name the trade represented in this dumb manner by her companions. No word must be spoken during the representation of the trade, and when it is guessed, another person leaves the room.

THE ANIMAL CLUB.

In this game two of the party must be elected to fill the offices of president and vice-president ; the rest each choose the name of

some animal, bird, or insect, to represent. The president then relates an anecdote, or recites a piece of poetry slowly. At the occurrence of any word, the initial letter of which is the same as that of any animal in the club, the cry peculiar to that animal must be repeated by the person who represents it. For instance, if a dog, a cuckoo, and a bee, at any word commencing with a D, the dog must bark, at a C, a cuckoo must be heard, at a B, the bee must buzz. The vice-president must be on the watch for any omission. When one occurs, he is at liberty to ask the delinquent six questions concerning the animal he represents, and for as many as he fails to answer correctly, a forfeit can be demanded, but if he answers all, he takes the vice-president's place.

MY LADY'S TOILET.

To each one of the company is given the name of an article of dress; chairs are placed for all the party but one, so as to leave one chair too few.

They all seat themselves but one, who is called the Lady's Maid, and stands in the centre. When the maid calls for any article of dress, the one who has that name instantly rises, repeats the word, and seats herself again directly; for instance the maid says,

"My lady's up and wants her dress."

"Dress!" says the one who has that name, rising at the same time she speaks, and sitting down again as quickly.

"My lady's up and wants her brush."

"Brush!" says Brush, jumping up and repeating her name.

“My lady’s up and wants her handkerchief, watch and chain.”

“Handkerchief!” Watch!” and “Chain!” say each one of the three rising together.

“My lady’s up and wants her whole toilet.” When this is said, then every one must jump up and change chairs, and as there is a chair too few, of course it occasions a scramble, and whoever is left standing must be Lady’s Maid and call to the others as before.

THE TRESPASSERS.

THE room being divided by a fixed line, visible by means of the pattern of the carpet, or by a piece of tape, all but one take possession of one of the lots of ground. The solitary person left out is seated blindfolded in the middle of the vacant lot, and some twelve or fourteen small articles are scattered about before him on the floor. The object of the game is to steal one by one of these articles, so softly as not to be caught by the blind man; who, as soon as he hears a sound approaching, is at liberty to remove his band from his eyes and pursue the offender. If caught on the owner’s lot, he is put into prison; that is, behind some table until the game is ended. Here, also, are banished all similarly taken in the fact; but should the blind owner not succeed in taking a single prisoner before his game is all gone, then he is bound by the rules of the game to play the owner over again. Of course the trespassers are safe the moment they cross the boundary line and arrive in their own territory.

THE WHISTLE.

A WHISTLE with a string attached to it is to be secretly fastened to the back of one of the company. He is to be placed in the centre of a circle of the players, and another whistle is to be shown him, which he is told to find. When his back is turned, some one behind him seizes the whistle, blows it, and drops it quickly; he hearing it will turn around instantly, when another person must blow it again, and so keep him constantly turning around and about in hopes to find the whistle, which he supposes to be passing from hand to hand around the circle.

SHE CAN DO LITTLE WHO CAN'T DO THIS.

THIS is played with a pair of tongs. The player who understands it places her left hand on the knob of the tongs and the other one on one of its legs; she then knocks the tongs on the floor three times, raising one of the legs, and saying, "She can do little who can't do this." The next person then takes them, knocks on the floor, and repeats the words, and if not acquainted with the play, has not probably held them in the proper manner; the tongs are then passed on to all of the company in turn, each one trying to do it right, but few will chance to hold them exactly as the first one did. But if any are familiar with the play, they must not tell the others until all have tried it. Forfeits can be exacted of all who fail to do it correctly.

DUMB PROVERBS.

A PLAYER thinks of a proverb, and then without speaking tries to make it understood by actions. But it is best before commencing the game to appoint a President, so that if the proverb is not guessed, he can ask any question in reference to it, if he thinks it is not sufficiently plain. We give some examples:—

The player leaves the room, and then rushes in and around the room in great fear and trembling, constantly looking behind, as if expecting that some one was chasing him. The one who first guesses "Fugitives fear though they be not pursued," must take his (or her) turn, and give another one—we will suppose "Some are very busy, and yet do nothing." This can be done by going about lifting and moving different articles and putting them down again in the same place, doing it swiftly, and as though the player thought himself very industrious, and had very much to do.

Another proverb that could be acted in this way, is, "They who give willingly, love to give quickly." The player can pick up any of the small articles about the room, and present one to each of the company, and by motions beg of them to accept them, doing so with a cheerful and quick manner. "Two of a trade seldom agree," is another proverb, and requires two performers, who leave the room and decide what trade they will represent, and then entering again, they work very pleasantly together, acting as though they were very friendly, when in a few moments a change comes over them, and they end as if they were disputing, and are quite angry with each other. This game, like Acting Charades, may be played by several persons.

CLAPPERATION; OR, THE GOOSE'S HISTORY.

THIS game was suggested by the ancient one of Coach, but is much altered to avoid both the necessity of young and old making themselves giddy by twirling round when their names are mentioned, and to effect a compromise in the redemption of the forfeits; the ordinary mode being often singularly tiresome. In the History of the Goose, a commencement of which is appended, to show the sort of story which should be invented for the occasion, *no* notice is to be taken when *her* name occurs, but whenever the word Drake or Doctor is mentioned, every one is to clap his hands once, unless the two are joined, when two merry claps must sound. Any one omitting to clap at the right place, or clapping when the Goose is named, pays a forfeit, and *all* the forfeits may be redeemed by quoting *two* lines of verse, varied by kissing the mantelpiece, &c., if the little ones present prefer it to the former mode. "A Goose, feeling out of spirits one morning, consulted her favourite Doctor Drake (two claps), who advised her to go a long journey to foreign countries, which she resolved to do. So making, by the Doctor's advice (one clap), a good meal of cabbage-stalks and apple-parings, she set out from Dingle Farm, escorted by Doctor Drake (two claps). A shrill scream soon announced some disaster, and the Doctor (one clap) was obliged to extract two thorns from one of the Goose's wings, and to bathe her foot, stung by nettles, in a ditch, before they could proceed. After this they got on pretty well, though Goose was so fat that she could not have forced her way through one of the styles, had not the Doctor (one clap) given her a good push behind. Part of the journey lay through a meadow, in which two Miss Chickens,

admiring the Goose and the Drake (one clap), joined them; but they talked so fast, the Doctor (one clap) soon gave them to understand their company was unacceptable. A Cock in the neighbourhood looked disposed to fight Doctor Drake (two claps) for this rudeness to his daughters, but the Doctor (one clap), not thinking it becoming to his professional dignity to engage in battle, only quacked a haughty reply, and went on with his patient."

WANDERING MINSTRELS.

It affords a pleasant variety when three or four persons, having learned any national airs, dress themselves in appropriate costume, and are then introduced as wandering minstrels. If mountain airs are selected, an excellent effect is produced by commencing the melody in a distant apartment, with the door shut, which is gradually opened, and the singers slowly draw near, as if advancing over the mountains.

ANIMALS.

ANOTHER favourite amusement is the dressing up and personating different animals. A large elephant can be made of a framework of cane, whalebone, and calico, supported by two boys, one of whom must walk inside the front pair of legs, and the other in

the hinder ones. A keeper in the Indian costume must attend, relating ludicrous stories of the huge creature. A short, fat boy can represent a large white owl, and a taller one can personate an ostrich, whose long neck can be formed of a lady's fur boa; fanciful stories from their keepers will add to the evening's entertainment. The more ridiculous the keepers dress and act, the better.

THE BAZAAR.

A STALL being erected in a room, by means of some slight coverings, such as shawls, &c. it is loaded with toys, bon-bons, funny pictures, and so on, which may be either raffled for, or purchased with caraway comfits or sweetmeats instead of actual money. In this way many a pleasant evening may be spent, some of the company acting as buyers and others as sellers.

TWIRL THE PLATTER.

A PLATE having been placed on the floor, the leader of the game gives each player the name of some bird, all taking care to remember their different names.

The leader then calls one by his assumed name, and tells him to twirl the platter, which he must set spinning, and at the same time call one of the other players, who must catch the plate before

it falls, or forfeit. When boys and girls are both playing, it would be well to give the boys the names of animals, and the girls those of birds, and each bird must call an animal, and *vice versa*.

SMUGGLERS.

ONE player personates an officer, and the rest are called smugglers, standing in one corner, which is called their harbour. They all run out at the cry of "Look out!" and endeavour to reach the other end of the room before the officer can catch them. Whoever is caught must be officer in the next attempt.

BOUT RHYMES.

THESE are attributed to the French; being invented, it is said, by Dulot, a poor poet, who employed himself in finding rhymes for others to fill up with words, in the days when sonnets were fashionable. Make, for instance, a sonnet of the following rhymes:—

love, prove, home, roam, fears, tears, rose, .
those, green, seen, cause, laws, hours, flowers.

It is not necessary that good poetry should be made. The following, for example, will show what fun may sometimes arise from the use of these rhyming words:—

Mary, you say I do not love,
And that from thee I wish to roam :
Dearest, my words and actions prove
That thy neat dwelling is my home.
Then dim not those sweet eyes with tears—
For which I fain would find a cause ;
Pale not thy cheeks with needless fears,
Breathe not a word against love's laws !
O class me not, my love, with those
Who waste away their precious hours,
For though I rather like the rose,
I'm not so very fond of flowers ;
By thy dear side I'm seldom seen
Where flowers are sold, *I'm not so green !*

JERKING STRAWS.

A NUMBER of straws or fine splinters of wood are allowed to fall in a heap on the table. The game consists in each one of the company dexterously removing one of the straws, without in the least disturbing the others. This is best done with one of the sticks neatly cut to a point, or a crooked pin placed at the end. She who succeeds in removing one on the foregoing terms, may continue to play until she shakes the heap, when the next tries. They who gain the most straws win the game. It is common to distinguish one of the sticks by a mark, signifying that it is a king, another a queen, and a third a bishop, the king counting for four, the queen for three, and the bishop two.

STOOL OF REPENTANCE.

HAVING placed a stool or chair in the centre of the room, one player takes her seat upon it, and another called the "judge" stands near her, having previously asked in a whisper of all the rest, what particular offence they charge the repentant one with. Of course the replies must be given in a low voice, or she would hear them. The judge then tells her of one of the crimes with which she is charged, and she must guess who accuses her of it, or forfeit. If she guesses rightly, the accuser must take her place, when the rest proceed to bring their accusations against her.

BUFF WITH THE WAND.

HAVING blindfolded one of the party, the rest takes hold of each other's hands in a circle around him, he holding a long stick. The players then skip around him once, and stop. Buffy then stretches forth his wand and directs it by chance; and the person it touches must grasp the end presented, and call out three times in a feigned voice. If Buffy recognize the voice they change places, but if not, he must continue blind, 'till making a right guess.

FRENCH BLIND-MAN.

IN this game, instead of blindfolding one of the players, his hands are tied behind him, and in that difficult way he must endeavour to catch one of his companions, who must, when caught, submit to the same restraint.

HIDE AND SEEK.

A HANDKERCHIEF, or some other trifle, is concealed by one player, and the rest attempt to find it; the one who discovers it takes the next turn to hide the article. It is customary for the one who hid the article to encourage those who approach it, by telling them that they are warm, warmer, they burn, &c., and to warn them of their departure from it, by saying that they are cool, cold, or freeze.

THE CAT AND THE MOUSE.

LET all the company join hand in hand in a circle, except one who is placed inside, called the Mouse, and another outside called the Cat. They begin by running round, raising the arms; the Cat springs in at one side, and the Mouse jumps out at the other;

they then suddenly lower their arms so that the Cat cannot escape. The Cat goes round mewling, trying to get out: and as the circle must keep dancing round all the time, she must try and find a weak place to break through. As soon as she gets out, she chases the Mouse, who tries to save herself by getting within the circle again. For this purpose they raise their arms. If the Mouse gets in without being followed by the Cat, the Cat must pay a forfeit, and try again; but if the Mouse is caught, she must pay a forfeit. Then they name who shall succeed them: they fall into the circle, and the game goes on as before.

ECHO VERSES.

THESE afford a good deal of amusement. The plan is to make all echo with the last word of the line, as in the following from Sir Philip Sidney's "Arcadia."—

Fair rocks, goodly rivers, sweet woods,

When shall I see peace?

ECHO: Peace! peace!

What bars my tongue?

Who is it that comes to me so—aye?

ECHO: I!

Oh! I do not know what guest I have met.

Is it Echo?

ECHO: It's Echo!

Well, then, Echo, approach,

And tell me thy will, too.

ECHO: I will, too!

THE COUNCIL OF FRIENDS.

EACH of the company must be provided with a slip of paper and a pencil. A few words for definition being chosen, they are to be written down by each person on his, or her, slip of paper, and a definition of each word to be written under it. Then all the papers are to be handed to some one who is to act as reader.

The reader will then read aloud the contents of the papers, giving all the definitions of one word before he proceeds to the next. As the anonymous is to be strictly preserved, here is a capital opportunity for the expression of opinion—for jokes—or for anything, indeed, which the temptation of being able to write without the chance of detection, can inspire, remembering that a game, not a philosophical examination, is the object intended.

We give a few examples :

ADVERSITY.

A good blister for vanity : The thermometer of friendship : The frowning doctor visiting the sick patient : A dark lantern, by the aid of which we discover our friends : The foe which a noble mind delights to conquer : The jury by which friendship is tried.

CLEANLINESS.

A life preserver—A first rate house decorator—Beauty's hand-maid—A personal index—The flower of the plant self-respect, whose fruit is health—The home of comfort, and the comfort of home.

BUSYBODY.

The eel of society—A rat in a granary—A serpent that stings many a peaceful family—A walking newspaper, whose leading article is "Scandal"—The mother of Quarrels, the daughter of Idleness.

TRUTH.

The only invulnerable armour—The light of love, the grace of wit, and the crown of wisdom—An important stone in the foundation of human happiness—The saint's bliss, and the martyr's crown—The glory of time—The honour of trade, and the grace of labour.

STEAM.

The wings of civilization—The breath of inanimate machines—A friend to liberty, though of no power when itself is free—A giant power, which effects most when it is most closely confined.

WIT.

Arrows from the quiver of genius—Intellectual bubbles, delighting by their prismatic colours—The lightning of the mind—beautiful, but dazzling—Mental shavings and chips, which flash and flame, but afford no permanent light nor heat.

A pleasing variation might be secured by suggesting occasionally material objects, instead of words: and the counsellors should be

called upon to state the principles, feelings, or facts which they associate with the objects submitted to them. A few examples are given :—

A LAUGHING CHILD.

The best portrait of happiness—Heaven's intimation that cheerfulness is not sinful—The brightest ray in the sunshine of a parent's heart—One of earth's angels, teaching man that innocence is the key to happiness.

THE RISING SUN.

The diamond in the ring encircling the world—A free exhibition, open only to early risers—Nature's torch, beginning to illuminate the grand panorama—Heaven's painter, earth's reviver, and ocean's burnisher.

A BEE.

A noted comb-maker—A labourer, partner, and out-door collector in an extensive sugar factory—A stinging reprover of the idle—A self-taught botanist, whose works command a ready sale.

THE SEA.

The world's wash-basin—The pitcher of creation, that waters the earth—An untiring wanderer, that visits the shores of every country, but explores the interior of none—A good type of the

human mind—beautiful in its calm, magnificent in its activity, but fearful in its fury—

Suggests that all material power must have its limits.

I'VE COME TO TORMENT YOU.

THIS is an amusing and ludicrous game if entered into with spirit. The company should be seated all in a line, or if a great many are to play, it is best to form a circle. The player who understands it will commence by saying, "I have come to torment you," the one on the leader's left hand must say, "What with?" "My finger and thumb," the leader answers; at the same time she snaps the finger and thumb of the right hand together, and continues doing so through the game. Then the one on the left hand must do the same, and say, "I've come to torment you," to the next one by her, and so each one in their turn says and does what the first one did. When it comes around to the leader, she will say and do the same as before, using both her fingers and thumbs, and each one must follow the other the same as before. The next time the leader says, "Two fingers, two thumbs, and an elbow," keeping her fingers and thumbs moving all the time, and jerking the right elbow backwards and forwards. All do the same in their turn; then the next time the leader moves both elbows in the same manner. When all are doing this much, the leader will add a "pit-pat," which is done by constantly moving up and down the right foot; then the next time move both feet calling it "two pit-pats;" then there is a nid-nod, suiting the action to the word,

and the last is called a "hitch up," which is a constant rising in your seat. All together we now have "two fingers and thumbs, two elbows, two pit-pats, a nid-nod and a hitch up." The motions should be all made simultaneously, and by so doing a great deal of mirth will be afforded.

RULE OF CONTRARY.

SEVERAL players hold a handkerchief extended, when one, passing his fingers round and round it says: "Here we go round the rules of contrary, when I say hold fast, let go, and when I say let go, hold fast, therefore I command you all to let go!" (or hold fast).

All who let go pay a forfeit. Of course the game is varied by using other words, as "When I say hold fast, hold fast, when I say let go, let go," and so on. Cry the forfeits afterwards in the usual way.

THE GAME OF TWENTY QUESTIONS.

ONE person thinks of an article or subject, another then endeavours to find out what the thought is; and this is done by asking questions, as to its nature and qualities.

A third person is usually selected as umpire, who is made

acquainted with the subject fixed on, and whose duty it is to see that all the answers shall be fair. These answers are not to be such as will be calculated to mislead; although, it will be observed that the wider they are from the mark, the more difficult will the guessing be rendered. Twenty questions and three guesses are allowed. We give two illustrations of the nature and method of the game.

We will suppose the person has thought of an article, and the questioner thus begins :—

“Does it belong to the animal, vegetable, or mineral kingdom?”

“Composed of vegetable material.”

“Is it an article of food?”

“No.”

“Is it a manufactured article?”

“It was.”

“Then it does not now exist?”

“No.”

“Did it belong to ancient or modern times?”

“Very ancient.”

“Do you allude to any particular thing or to a class?”

“To one particular thing.”

“Was it useful or merely ornamental?”

“Useful.”

“Was it an article of dress?”

“No.”

“Was it soft or hard?”

“Hard.”

“Was it a piece of furniture?”

“No.”

“Was it stationary?”

"No."

"Was it used as a conveyance?"

"Yes."

"By air, earth or water?"

"Water."

"Was it used for a special purpose?"

"It was."

"Was it made before the flood?"

"Yes."

"Then it must be Noah's Ark!"

"You are right—and guessed it with fifteen questions."

Then another person declares that he has a thought and desires to be questioned by one or more of the party, which can be done if they all agree to it; one then commences with:—

"Does it belong to the animal, vegetable or mineral kingdom?"

"Vegetable."

"Is it used for the table?"

"No."

"Is it in its natural or prepared state?"

"Prepared."

"Does it pass through more than one process before it is finished?"

"Yes, several."

"Is it useful or ornamental?"

"Useful,—but sometimes ornamental."

"Is it used in this country?"

"Yes."

"Where can the original article be found?"

"In India and the United States."

"Is it cotton?"

"Cotton is the original article."

"Is it an article of dress?"

"No."

"Is it one particular thing, or the class, that you think of?"

"The class."

"Do they vary in size?"

"Yes."

"Does one consist of several parts?"

"Yes."

"Do they require any sewing?"

"Yes, a little."

"Have they covers?"

"Yes."

"Is it books?"

"It is,—and you gave but fourteen questions."

RHAPSODIES.

A DIRECTOR is appointed who gives a list of short sentences to all the parties playing, who are required, first, to write them down so as not to forget them, and then each one is to write a rhapsody, with the sentences all included in the successive order in which they were given. When all are written, they are handed to the director, who reads them aloud. Considerable amusement is thus afforded by the various ways in which the tasks are performed.

The sentences should consist of a variety of subjects; absurd ones mixed in with others will make it more difficult for the

players to place them in order, and will make greater nonsense when completed. These sentences are given as an example: Niagara Falls—Three-legged stool—General Codrington—Walk in the woods at night—Our grey kitten—How do you do—A vision of beauty—and, I am very much obliged. We will suppose one of the party to have strung the sentences together in this wise:

“I was recently on a visit to *Niagara Falls*, and on the second day of my sojourn, I joined an excursion party down the Niagara river. The boat was very crowded, and I could not find a seat until I spied an unoccupied *three-legged stool* by the side of an old gentleman whose face resembled very much the portraits of *General Codrington*. I took my seat by his side, and he entered into conversation with me, and told me of an adventure that occurred to him the week before, while taking a *walk in the woods at night*. ‘I heard a noise,’ said he, ‘which I first thought was from *our grey kitten*, but suddenly it seemed to me as if some one cried out, *how do you do?* and I stopped short to see whence the sound proceeded. Resuming my walk, I met a few steps farther on, an exhausted creature lying on the road. I lifted her up, and her face in the full star-light seemed fairly like a *vision of beauty*—it was so very lovely. I took her to my house, and the next morning, when, quite recovered, she came to leave her simple expression of thanks—*I am very much obliged to you*, was spoken with so much sweetness and apparent gratitude that they conveyed more charm than a long address would have done from others.’”

CONFIDANTE.

LET each player provide himself with paper and pencil, and write according to the instructions of the leader, commencing with:—

“Let each boy write a lady’s name, and each girl a gentleman’s name.”

“Now any past time.”

“The name of a place.”

“Either Yes or No.”

“Yes or No again.”

“Each boy write a lady’s name, each girl a gentleman’s.”

“Some time to come.”

“Write Yes or No.”

“Yes or No again.”

“Mention a place.”

“Tell us your favourite colour.”

“Set down any number not exceeding ten.”

“Another colour.”

“Yes or No.”

“Let each write a lady’s name.”

“Let each write a gentleman’s name.”

“Each another lady’s name.”

“Each boy write a gentleman’s name, each girl a lady’s.”

“The name of a clergyman.”

“Now any sum of money.”

“The name of a place.”

“And lastly a number.”

When all have finished, each player must read aloud what he or she has written, without altering it, in answers to the questions below.

"From whom did you receive your first offer?"

"When was it?"

"Where did this event take place?"

"Does he love you?"

"Do you love him?"

"Whom will you marry?"

"When will it take place?"

"Do you love him?"

"Does he love you?"

"Where does he live?"

"What is the colour of his hair?"

"What is his height?"

"What is the colour of his eyes?"

"Is he handsome?"

"Who will be the bridesmaid?"

"Who will wait upon her?"

"Who is your sympathising confidante?"

"Who is your rival?"

"What clergyman will marry you?"

"How much is the gentleman worth?"

"Where will you live?"

"How many servants will you keep?"

In asking the boys the questions, there are a few that will need a slight alteration, therefore we will give them here with the answers that might have been written, as an example of the game.

"To whom did you make your first offer?"

"To Miss Smith."

"When was it?"

"Last week."

"Where did this event take place?"

"In a concert room."

"Does she love you?"

"Yes, indeed."

"Do you love her?"

"No."

"Whom will you marry?"

"Cleopatra."

"When will it take place?"

"January, 1995."

"Do you love her?"

"Yes, I think so."

"Does she love you?"

"No, alas!"

"Where does she live?"

"In Africa."

"What is the colour of her hair?"

"Yellow."

"What is her height?"

"Four feet and a quarter."

"What is the colour of her eyes?"

"Pink."

"Is she pretty?"

"Yes, very."

"Who will be the bridesmaid?"

"Mary, Queen of Scots."

- “Who will wait upon her?”
“Mr. Davidson.”
“Who is your sympathising confidante?”
“Joan of Arc.”
“Who is your rival?”
“Julius Cæsar.”
“What clergyman will marry you?”
“Archbishop Cranmer.”
“How much is the lady worth?”
“About a million and a half.”
“Where will you live?”
“At the foot of the Alps.”
“How many servants will you keep?”
“Only one.”
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THE RHYMING GAME.

ONE person thinks of a word, and gives a word that will rhyme with it; the players, while endeavouring to guess the word, think of those that will rhyme with the one given, and instead of speaking, define them; then the first person must be quick in guessing what is meant by the description and answers, if it is right or no, giving the definition to the question. Here are two examples:

- “I have a word that rhymes with bun.”
“Is it what many people call great sport or merriment?”
“No, it is not fun.”

"Is it a troublesome creditor?"

"No, it is not a dun."

"Is it a kind of fire-arm?"

"No, it is not a gun."

"Is it a religious woman who lives in retirement?"

"No, it is not a nun."

"Is it the Act of moving very swiftly, or what one does when in great haste?"

"No, it's not to run."

"Is it a quibble, or play upon words?"

"No, it is not a pun."

"Is it a word that we often use to denote that a thing is finished?"

"No, it is not done."

"Is it a weight?"

"No, it is not a ton."

"Well, is it that luminary that shines by day, and brightens everything it shines upon?"

"Yes, it is the sun."

The one who guessed the word will then, perhaps, say:

"I've thought of a word that rhymes with sane."

"Is it a native of Denmark?"

"No, it is not a Dane."

"Is it used by old gentlemen?"

"No, it is not cane."

"Is it what is meant when we say we would be glad to do so and so?"

"No, it is not fain."

"Is it what we all suffer when in great distress?"

"No, it is not pain."

"Is it a Christian name?"

"No, it is not Jane."

"Is it to obtain by success, to win?"

"No, it is not to gain."

"Is it the hair that grows on the neck of animals?"

"No, it is not the mane."

"Is it a very narrow way or passage?"

"No, it is not a lane."

"Is it that which causes so many disappointments to the young?"

"No, it is not rain."

"Is it a square of glass?"

"No, it is not a pane."

"Is it to be proud of one's own accomplishments?"

"No, it is not vain."

"Is it the first in importance; or the ocean?"

"No, it is not the main."

"Is it another name for poison?"

"No, it is not bane."

"Is it that object which is placed on the top of spires and is moved by the wind?"

"Yes, it is a vane."

KISS IN THE RING.

JOIN hands in a ring, a lady and gentleman alternately; then, the one who is selected to begin the game stands in the middle, and the rest dance round and round, singing :—

“Here a young maiden she wants a sweetheart,
Wants a sweetheart, wants a sweetheart :
Let her choose one that she loves best
From all the merry men round.”

It is usual to provide the lady with a handkerchief, which she throws at the feet of a young gentleman, who instantly picks it up, and pursues her in and out the circle till he catches her. As soon as he has caught her he brings her into the ring, and the players again dance round and round, singing :—

“Here’s a couple both married together,
Like father and mother they must agree,
Love one another like sister and brother,
So pray young couple come kiss together.”

The gentleman then salutes the lady, who joins the ring, leaving the gentleman in the middle. The game goes on as before; only substituting the words “man” for “maiden,” and “maids” for “men.” This is a good merry garden game in summer time, when the young gentlemen are not too rough.

WHO CAN HE BE?

THIS game is instructive, and also helps to refresh the memory. One of the party selects an historical personage without naming him, and relates an anecdote or anything that is interesting about him, and names the country in which he lived. The player who guesses the hero (having had previously the privilege of asking one question), gives a description of another character, and so the game progresses. We give an example:—

"There was a celebrated Swiss, a famous archer, a champion of liberty, and who was the first to strike the blow for freedom. He refused to bow to the Austrian governor's hat, that had been placed on a pole, that all should do homage to it; and, as a punishment for his disobedience, he was ordered to shoot an arrow at an apple placed on his son's head, or else the son should be put to immediate death before his sight. With horror at the fearful alternative he at first refused, begging that vengeance might fall on him only; but the son assured him that he did not fear the result, and begged him to make the trial. He yielded to his persuasions, took aim, drew his bow, and struck the apple without injuring his son. Who was he?"

"Who but William Tell?" says a player, who instantly proceeds with another description of a hero or heroine.

PROVERBS.

ONE of the company having left the room, the rest select some proverb in his absence. On his re-admittance, he must ask random questions of all the party in turn, who, in their replies, must bring in the words of the proverb in succession. The first person addressed will introduce the first word of the proverb in the answer, the second person, the second word, and so on until the proverb is exhausted. For instance, suppose "Honesty is the best policy," the one selected, and suppose the first question to be,

"Have you been out to-day?" the party questioned might say.

"Yes, I have, and very nearly lost my purse; but it was picked up by a boy who ran after me with it, and whose 'honesty' I was very glad to reward."

He then passes on to the next, and says, "Were you in the country last summer?"

"Yes, in a most lovely place, where it 'is' very mountainous."

To the next one he says, "Are you fond of reading?"

"Oh, yes, it is one of 'the' sweetest pleasures."

To another, "Which do you prefer, summer or winter?"

"Both are so delightful that I do not know which I like 'best.'"

To the last, "Can you tell me if there are any more words in this proverb?"

"I will give you the last word, but I would show greater 'policy' if I refused to answer you."

The person must then guess it or forfeit, and the player whose

answer first gave him the idea must take his turn of being the guesser. He who is unable to bring in his word must likewise pay a forfeit. It is an extremely amusing game, from the laughable way in which some of the words are necessarily introduced.

The proverb selected should be a familiar one, and care should be taken to speak the word of the proverb as distinctly as the others, but not to emphasise it.

ANOTHER WAY TO PLAY PROVERBS.

A well-known proverb is repeated by one of the company, and the next begins one with the last letter of the preceding one; for instance, one commences with,

"Silent waters are seldom shallow." W being the last letter, the next one might give:—

"When ignorance is bliss, 'tis folly to be wise." The next one must give one commencing with E.

"Evil communications corrupt good manners." Another one might say,

"Scorn to do a mean action." Another will say, "Necessity is the mother of invention."

If the proverbs are given quickly, it will add to the enjoyment of the game. Short and familiar quotations can also be brought in.

I'VE BEEN TO MARKET.

THIS game is played by one of the company saying, "I've been to market, guess what I bought?" Then the others make each three guesses, and for every wrong guess they pay a forfeit. For example:—

"I've been to market, guess what I've bought?"

"A basket?"

"No!"

"A jug?"

"No!"

"A dish of fish?"

"No!"

"Vegetables?"

"No!"

"Fruit?"

"No!"

"Poultry?"

"No!"

"Meat?"

"No!"

"What is it made of?"

"Vegetable fibre!"

"A cabbage net?"

"No!"

"A purse?"

"Yes!"

THE FLOUR MERCHANT.

THE one who personates the flour merchant will try every way to dispose of his stock, by asking question after question of the others, who must, in their answers, be careful not to use the forbidden words: *flour, I, yes, or no*, the player who is caught using them is considered out of the game.

The flour merchant must persevere in his endeavours to make the players use one of the forbidden words; for instance:

"Do you wish any flour to-day?"

"There is none required."

"But you will soon want it; let me persuade you to take some."

"That is impossible."

"Why so? It is the very best of flour; just look at it, it is so very fine and white."

"The quality is a matter of indifference to me."

"But it will make such good sweet bread; do take some."

"You have had my answer."

"Have I? I must have forgotten it. What was it?"

"My answer was, decidedly not any."

"But, madam, consider; it is a very reasonable price."

"I will not take any."

The flour merchant having succeeded in making her say "*I*," proceeds to the next player, and so on. This is a very amusing game, if carried on with spirit.

CHARACTERS AND PREDICTIONS.

ON several slips of card, write quotations from the poets and dramatists, descriptive of a lady's "character."

On cards of a different size *or* colour, write other quotations, descriptive of a gentleman's "character."

On cards of another size *or* colour, write other quotations, applicable to the future fortunes of a lady *and* gentleman. These last are called "predictions."

The quotations should not exceed four lines each.

Beneath each quotation should be written the author's name.

When the game is to be played, the names of the ladies present are to be written on separate pieces of card; the names of the gentlemen on other pieces of card, of a different shape. Place in separate baskets, or other convenient receptacles, first, the names of the ladies; secondly, the names of the gentlemen; thirdly, the cards on which are written the "characters for ladies;" fourthly, the cards on which are written the "characters for gentlemen;" fifthly, the cards which contain the "predictions;" and lastly, place in a bag a number of small pieces of card, all of the same shape and size, one-third of the number to be marked "L. F." (lady's forfeit), one-third "G. F." (gentleman's forfeit), and the remaining third to be marked with an asterisk *. A president should be appointed. The game is now ready. One of the company draws the name of a lady, another draws the name of a gentleman. The gentleman leads the lady up to the president. The gentleman draws one of the "characters for ladies," which he hands to the president. The lady in a similar manner draws one of the "char-

acters for gentlemen," which is also handed to the president. The president then reads to the company the "characters" of the lady and gentleman before him. The president then draws from the basket containing the "predictions" one card, the lines on which he reads to the pair before him, as descriptive of what may be their future fortunes.

The "bag" containing the small pieces of card is now held forth to the gentleman, who draws *one* piece. If it bear the letters "G. F.," the gentleman must pay a forfeit, *unless* he can name the author of the lines read as *his* "character;" if he can do this he redeems his forfeit. If the piece of card drawn bear the letters "L. F.," the lady is liable to a forfeit, *unless* she names the author of the lines read as *her* "character." But if the card bear a star *, then the gentleman is entitled to kiss his partner; *if*, however, the lady names the author of the lines contained in the "prediction," the gentleman loses his privilege.

Every name, character, prediction, or forfeit card, when once drawn, is to be laid aside, and not used again until all the names have been drawn.

When the names have all been drawn, the forfeits may be cried, and redeemed in the usual way. Or the names and cards may be replaced, and the game go round again, as endless combinations will arise if a sufficient store of "characters" and "predictions" has been secured.

The "characters" and "predictions" may be used on other occasions. Where but two or three are present, much amusement may be created by selecting the names of "absent friends" and testing their "characters," and trying their future by a "prediction."

The pleasure of a friendly visit may be enhanced by requesting

the visitor to draw a "character;" many unexpected revelations may thus be made.

Examples.

CHARACTERS FOR LADIES.

"Beauty is *her* own,
The feeling heart, simplicity of life,
And elegance and taste."

THOMSON.

"Her modest looks the cottage might adorn,
Sweet as the primrose peeps beneath the thorn."

GOLDSMITH.

"She never complain'd, but she loved to the last!
And the tear in her beautiful eye
Often told that her thoughts were gone back to the past,
And the youth who had left her to die!"

T. K. HERVEY.

"Ye fair!
Be greatly cautious of your sliding hearts."

THOMSON.

"Plain Innocence,
Unsullied Beauty."

THOMSON.

PARLOUR PASTIME.

“Oh! they wrong her truth
Who call her changeful! many a livelong night
She sits alone upon the hill-top, still
To look for him who comes not.”

T. K. HERVEY.

“Dark-eyed beauty! time may fling
His waste and withering power o’er thee;
But not one feather of his wing
Shall brush love’s fond fidelity!”

T. K. HERVEY.

“To smile at others’ follies prone,
Too honest to conceal thine own;
In every weakness of the heart
Some virtue sweetly bore a part.”

T. K. HERVEY.

CHARACTERS FOR GENTLEMEN.

“A youth to Fortune and to Fame unknown.”

GRAY.

“Never shall his head control
The honest beatings of his soul;
And ne’er by him shall be repress
The gushing feelings of his breast!”

T. K. HERVEY.

"Sound integrity,
A firm, unshaken, uncorrupted soul."

THOMSON.

"Let the aspiring youth beware of love :
Of the smooth glance, beware."

THOMSON.

"A man severe he was, and stern to view ;
I knew him well."

GOLDSMITH.

"A man he was, to all the country dear,
And passing rich with forty pounds a year."

GOLDSMITH.

"I'm proud and disdainful to Fortune's gay child,
But to Poverty's offspring submissive and mild ;
As rude as a boor, and as rough in dispute ;
Then, as for politeness—oh dear !—I'm a brute !"

KIRKE WHITE.

"Sure he is an honourable man."

SHAKSPERE.

PREDICTIONS.

"With each other blest, creative love
Still bade eternal Eden smile around."

THOMSON.

"Smoothly they pursue their way,
With even tenor, and with equal breath,
Alike through cloudy, and through sunny day,
Then sink in peace to death."

KIRKE WHITE.

"He
Smiles by his cheerful fire, and round surveys
His children's looks that brighten at the blaze;
While his loved partner, boastful of her hoard,
Displays her cleanly platter on the board."

GOLDSMITH.

"Gaily we glide in the gaze of the world,
With streamers afloat, and with canvas unfurl'd;
All gladness and glory to wandering eyes,
Yet charter'd by sorrow, and freighted with sighs."

T. K. HERVEY.

"Our wooing doth not end like an old play;
Jack hath not Jill."

SHAKSPERE.

"Far from the madding crowd's ignoble strife,
Their sober wishes never learn'd to stray;
Along the cool sequester'd vale of life
They kept the noiseless tenor of their way."

GRAY.

"There are they met—the young and fond;
 That such should ever meet to part!
 One hour is theirs, and all beyond
 A chaos of the heart!"

T. K. HERVEY.

"A gentle pair
 By fortune sunk, but form'd of generous mould,
 And charm'd with cares beyond the vulgar breast,
 In some lone cot amid the distant woods
 Sustain'd."

THOMSON.

C R A M B O .

THIS game is played as follows:—Each player has to write a *noun* on a small piece of paper, and a *question* on a larger one. All are then thrown together and shuffled, and a question and noun being drawn out, a reply must be given in poetry, in which the noun is introduced. The following may suffice for examples:

Q. Are you fond of poetry?

Noun. Fire.

"Had I the soul of him who once,
 In olden time, 'Father of History' was named,
 I'd prove my love, not by mere affirmation,
 But by glowing thoughts and words of FIRE
 Writ down on the spotless page,
 And thus convey my feelings to posterity."

Q. Define the term *Imagination*.

Noun. Bridge.

“’Tis like a castle built on high,
A thing without foundation ;
A BRIDGE by which we reach the sky :
Is this *Imagination* ?”

The shorter the reply is, the better ; it may be an original impromptu, or a quotation. Those who are clever and quick-witted can make this game a very amusing and lively one, by introducing into the answers sly allusions to various parties in the room, as the papers are collected and read aloud by one person, so that no one is presumed to know by whom they were severally written.

COPENHAGEN.

FIRST procure a piece of tape or twine, sufficiently long to go round the whole company, who must stand in a circle, holding in each of their hands a part of the string—the last player takes hold of the two ends of the tape. One remains standing in the centre of the circle who is called “the Dane,” and who must endeavour to slap the hands of one of those who are holding the string, before they can be withdrawn. Whoever is not sufficiently alert, and allows his hands to be slapped, must take the place of the Dane, and, in his turn, try to slap the hands of some one else.

SHADOW. BUFF.

THIS game is played as follows ; if there be a white curtain at the window, it may be fastened at the bottom, so as to make a smooth surface ; or, in the absence of a white curtain, a table-cloth may be fastened upon the wall. The one chosen to act the part of Shadow-buff, sits before the curtain, with the back to the light, and before the company. When all is arranged, they pass by on the opposite side of the room, so as to cast their shadows on the white surface. Shawls or any other articles of dress may be put on, and other means used to disguise themselves, such as walking lame, &c. Buffy looks only on the shadow, and is to guess its owner's name. When correct in his guess, the person named is to change places with him.

F O R F E I T S.

YOUNG people are often at a loss for good forfeits in their games. In the absence of advice upon the subject, the penalties they impose are sometimes vulgar, or highly absurd, creating confusion where innocent pleasure is designed. The following are suggested to help our young friends out of the difficulty :—

1. Mention the name of some remarkable person, and repeat an anecdote about him.
2. Recite a piece of poetry, diverting or humorous.

3. Think of some individual in history famed for his justice.
4. Mention one of the most recent of modern discoveries.
5. Keep a serious face for five minutes.
6. Sing a song.
7. A line of poetry being given, find another to rhyme with it.
8. The owner of the forfeit to stand in the centre of the room, and every one, in turn, requests her to assume various attitudes.
9. Tell a riddle or conundrum.
10. Pay a compliment and undo it after, to every one present.
11. Kiss some one through the tongue.
12. Dance a hornpipe.
13. Say, "Around the rugged rock the ragged rascals ran," five times without making a mistake.
14. Repeat the names of all the Kings of England.
15. Put yourself through the keyhole (this is done by writing the word "yourself" on paper, and then putting it through).
16. Repeat the story of Alexander and Diogenes.
17. Tell the name of an individual mentioned in history, famed for his love of truth.
18. Find some similarity between a watch and an amusing companion.
19. Repeat five times rapidly, "Villy Vite and his Wife went to Vinsor and Vest Vickham von Vitson Vednesday."
20. Laugh in one corner of the room, cry in another, yawn in a third, and dance in the fourth.
21. Repeat, without stopping, "Bandy-Legg'd Boracho Mustachio Whiskenfusticus the bold and brave Bombardino of Bagdad helped Abomilique Blue Beard Bashaw of Babelmandel to beat down a Bumble Bee at Balsora."

22. Kneel to the wittiest, bow to the prettiest, and kiss the one that you love the best.

23. Repeat the following :—

“Robert Rowley rolled a round roll round,
A round roll Robert Rowley rolled round;
Where is the round roll Robert Rowley rolled round?”

24. Spell Constantinople, a syllable at a time.

After spelling Con-*stan*-ti, all the others are to cry out, *no*—no, meaning the next syllable. If the trick is not known, the speller will stop to see if a mistake has been made, which is another forfeit; on the contrary, if no pause is made, the forfeit is restored.

25. Ask a question, which can only be answered by saying “Yes.” The question is, “What does Y E S spell?”

26. Rub one hand on your forehead, at the same time strike the other on the breast, without changing or ceasing the motion of either.

27. The person whose forfeit is called, must go round to all in the company, to tell them that he is going on a journey to Rome, and that he will feel great pleasure in taking anything for his Holiness the Pope. Every one must give something to the traveller. (The more cumbersome or awkward to carry, the more fun it occasions.) When he has gathered all, he is to carry the things to one corner of the room and deposit them, and thus end his penance.

28. Repeat, without mistake: Peter Piper picked a peck of pickled pepper, and if Peter Piper picked a peck of pickled pepper, where's the peck of pickled pepper Peter Piper picked?

29. Say five flattering words to the person next to you, without making use of the letter L.

80. Say to each person in the room, "You cannot say boo to a goose."

81. Kiss a box inside and outside, without its being opened. That is done in this way, first kiss the box inside of the room, and then take it outside of the room and kiss it there also.

82. Count twenty backwards.

83. Repeat the names of all the reigning Queens of England.

84. Tell a short story, or anecdote.

85. Guess a riddle or conundrum.

86. Sing a comic song.

87. Spell "new door" in one word. This can be done by writing on a slate or piece of paper "one word." It will be seen that "new door" and "one word" contain exactly the same letters, though differently arranged.

88. Eight forfeits may be redeemed together, by eight of the company dancing a quadrille, blind-folded.

89. Laugh first, sing next, then cry, and lastly, whistle.

40. Put one hand where the other cannot touch it. [The right hand to the left elbow.]

41. Stand with your heels and back close to the wall—then stoop without moving your feet, and pick up the forfeit.

42. Place your hands behind you, and guess who touches them. You are not to be released until you guess right.

43. Say "Quizzical Quiz, kiss me quick"—nine times, without a mistake.

44. Ask the person who owns the forfeit what musical instrument he likes best; then require him to give an imitation of it.

45. If a gentleman—he must put on a lady's bonnet, and imitate the voice of the lady to whom it belongs; if a lady, then a gentleman's hat, &c. [Sometimes these imitations are very

humorous. A sentence often used by a person imitated should be chosen.]

46. Go to service: apply to the person who holds the forfeits for a place—say “as maid of all work.” The questions then to be asked are, “How do you wash?” “How do you iron?” “How do you make a bed?” “How do you scrub the floor?” “How do you clean knives and forks?” &c. &c. The whole of these processes must be imitated by motions, and if the replies be satisfactory, the forfeit must be given up.

47. Put two chairs back to back, take off your shoes, and jump over them. (The fun consists in a mistaken idea that the *chairs* are to be jumped over, whereas it is only the *shoes*!)

48. It is said there's a person you've loved since a boy,
Whose hand you must kiss ere I give you this toy;
It is not your father, or mother, or sister,
Nor cousin, nor friend—take care not to miss, sir.

[Himself.]

49. Run, Robert, run to the river, run, with a rake in your hand, run, Robert, run. Tell me how many R's are there in *that*? None; *t h a t*.

50. Name the principal countries in Europe.

RIDDLES, CHARADES, PUZZLES, AND CONUNDRUMS.

Of all kinds of indoor amusement, the Riddle is the most ancient. Many of the allegories and parables in the Holy Scriptures partake of the nature of riddles. You recollect that most venerable riddle which, it is said, the Sphinx proposed to the people of Thebes, and which was solved by Œdipus: "What is that which walks upon four legs in the morning, two in the day time, and three in the evening?" The answer given was, *Man*—because in his childhood he crawls on all fours, in manhood he walks erect, and in old age he goes with the assistance of a stick. Indeed, the literature of all nations abound in these exercises for ingenuity. I shall show you some few, original and selected, beginning with:—

ENIGMAS.

I. A PACK OF CARDS.

In number we are fifty-two,
A motley, quaint, and jovial crew;

We go wherever fortune sends,
By some deemed foes, by others friends.
In festive scenes we oft are found,
In dissipation's halls abound ;
Four monarchies, with rogues in court,
Each in apparel of a sort ;
One makes his kingdom in the heart,
Another takes the delving part,
A third is armed quite savagely,
A fourth lights up the other three.
We have a pope, we have a deuce—
I pray th' expression you'll excuse ;
Our commons have their apple seed ;
But, 'stead of fruit, a noxious weed
Springs up to choke the mind's best soil,
And a false pleasure proves fierce toil ;
A pack of wolves—we fleece the sheep,
And leave them wasted hours to reap.

II. MERRY THOUGHT.

Sometimes I'm young, and sometimes old ;
Sometimes I'm hot, and sometimes cold ;
Sometimes I'm tender, sometimes tough ;
Sometimes I'm soft, and sometimes rough ;
Sometimes I'm long, and sometimes round ;
Sometimes a pointed arch I'm found ;
Sometimes do trembling lovers try
By me in fortune's book to pry ;

Sometimes I soar to yon blue sky,
Sometimes the depth of ocean try ;
Sometimes I'm polish'd with nice care ;
Sometimes I'm cut up, I declare ;
Sometimes a throbbing bosom press ;
Sometimes I'm roasted after death.

Without me mirth would idle lie,
Without me laughter's self would die ;
And yet, with all the mirth I make,
Most lovers try my heart to break !
This may seem strange, yet stranger still
The way I bend the stubborn will
Of manhood. Aye—all, all do bend
Beneath my pow'r, and call me friend.
See, how I revel with that child—
I'm fairly caught, her glee 's so wild !
What is my name, fair maiden, say ?
Proclaim it quick, and laugh away !

III. DAVID.

Five hundred begins, five hundred ends it,
Five in the middle is seen ;
The first of all figures, the first of all letters,
Take up their stations between.
Join all together, and then you will bring
Before you the name of an eminent king.

IV. WOMAN.

I'm neither man, fish, beast, or bird,
Insect or reptile none ;
Yet live and breathe,—though, on my word,
My origin was bone.
As soon as you have found my name
All doubts will disappear ;
Then fail not to reveal the same
Unto us without fear.

V. THE LETTER E.

Tho' but small my size and figure,
Yet I am in general use ;
To ev'ry blessing I contribute,
To all happiness conduce.

No delight exists without me ;
I attend each beau and belle ;
Also grace the shepherd's cottage,
And the hermit's lonely cell.

From the king I'm ever banish'd,
In his court I'm never seen ;
But I with redoubled duty
Daily wait upon the queen.

I belong to men of learning,
Dwell with genius, taste, and sense ;
Yet to ev'ry simple blockhead
I my friendly aid dispense.

I promote the noblest feelings,
And from virtue ne'er remove.
I was never in a passion ;
But I always am in love.

I partake of each amusement,
And of pleasure have my share ;
Yet I'm oft observ'd in trouble,
And can never fly from care.

Stranger to malicious bosoms,
Gentle breasts my influence find ;
Yet tho' in your hearts you place me,
I am never in your mind.

I am ever in amazement,
Deal in wonder and surprise ;
Never in your sight appearing,
Yet I'm here before your eyes.

VI. MOONSHINE.

I with borrow'd silver shine—
What you see is none of mine.
First I show you but a quarter,
Like the bow that guards the Tartar ;
Then the half, and then the whole,
Ever dancing round a pole.
And, what will raise your admiration,
I am not one of man's creation,
But sprung (and I this truth maintain),
Like Pallas, from my father's brain.
And, after all, I chiefly owe
My beauty to the shades below.
Most wond'rous forms you see me wear—
A man, a woman, lion, bear,
A fish, a fowl, a cloud, a field—
All figures heav'n or earth can yield ;
Like Daphne, sometimes in a tree,
Yet I not one of all you see.

VII. THE LETTER A.

All philosophers say that I dwell in the head ;
That the brain is made perfect through me.
In cottage or palace I live it is said,
But in sadness I ever must be.

In amusements I'm anxious my form to display ;
But they banish me always in mirth.
Though first of my kind, 'twas declar'd t'other day
I was nothing in wisdom or worth.

VIII. A MASK.

When first my maker formed me to his mind,
He gave me eyes, yet left me dark and blind ;
He formed a nose, yet left me without smell ;
A mouth, but neither voice nor tongue to tell.
The world me use ; yet oft the fair, thro' me,
Altho' I hide the face, do plainly see.

IX. A SHIP.

Her body's sound, her brave attire complete,
And her attendants are both small and great ;
Two friends she hath, by whom she seeks her chance,
The one supports, the other does advance
Her in her progress ; but they both at last
Her enemies turn, and she's in danger cast.

Her hope was firm, her strength did not decay,
Though these two friends assailed her night and day ;
She was directed by a little guide
In that, her great distress, to turn aside
Unto a place to which she was addressed,
Where she with her attendants take their rest.

X. A FLAG.

Proudly I'm borne o'er the billowy sea, ⁽¹⁾
And far-distant nations have trembled at me ;
Yet my office, at times, is so mean and so low,
I am subject to many an insult and blow.

By the side of the millstream I fearlessly rest,
And gracefully bend o'er the lake's glassy breast ; ⁽²⁾
Yet the glory of England I bear far and wide,
And under me thousands have fought and have died.

Though 'tis true that, whene'er I appear in the street,
I am trampled in scorn by the crowd's busy feet, ⁽³⁾
I am often exalted in station and place,
And to strike me has ever been held a disgrace !

How often I claim your attention and care,
And repay you with smiles in your blooming parterre ; ⁽⁴⁾
Then what can I be, who am known near and far,
And so gentle in peace, and so fearful in war ?

⁽¹⁾ Flag, a banner ; ²⁾ Flag, a water plant ; ⁽³⁾ Flag, flagstones, pavement ; ⁽⁴⁾ Flag, the common iris.

CHARADES.

THE following charade, by the late Winthrop Mackworth Praed, appeared originally in "*Knight's London Magazine*." Miss Mitford, in her "*Literary Recollections*," says she has been unable to discover its meaning.

Sir Hilary charged at Agincourt,
 Sooth, 'twas an awful day;
 And though in that old age of sport
 The rufflers of the camp and court
 Had little time to pray,
 'Tis said that Sir Hilary muttered there
 Two syllables by way of prayer.

My first to all the brave and proud
 Who see to-morrow's sun;
 My next with her cold and quiet cloud
 To those who find their dewy shroud
 Before to-day be done.
 And both together to all blue eyes
 That weep when a warrior nobly dies.

This Charade has appeared in various periodicals and newspapers, but no successful solution has been arrived at. We venture to suggest the following:—

Would I could grasp a Campbell's lyric pen,
 Then could I justice do to "arms and men,"
 And sing the well-fought field of Agincourt,
 Where, hand to hand, mixed in bloody sport,
 The host of France, vain of superior might,
 By English valour were o'erthrown in fight,
 And bade to wealth and fame a long *Good Night!*

II. FIREFLY.

The Indian lover burst
 From his lone cot by night;
 When Love has lit my *first*,
 In hearts by passion nurst,
 Oh! who shall quench the light?

The Indian left the shore,
 He heard the night-wind sing,
 And cursed the tardy oar,
 And wish'd that he could soar
 Upon my *second's* wing.

The blast came cold and damp,
 But, all the voyage through,
 I lent my lingering lamp,
 As o'er the marshy swamp,
 He paddled his canoe.

The above is also by Mr. Praed.

III. EYE.

A word of one syllable, easy and short,
Read backwards and forwards the same,
It expresses the sentiments warm from the heart,
And to beauty lays principal claim.

IV. RAINBOW.

A bridge of pearl, in cunning wise
Built o'er a sea of gray ;
With lightning speed 'tis seen to rise
Over our heads away.

The largest ship, with loftiest mast,
Rides 'neath its arched span ;
Over the bridge no man hath passed
Since first this world began.

It comes with the storm, and dies away
When the waterfloods abate ;
The bridge's name, now I pray thee say,
And who did the bridge create ?

POETICAL ANSWER.

There is a mystic bridge so high,
Its arch extends athwart the sky,

And reaches o'er creation wide ;
'Neath it the largest ships do glide.
Across this bridge of wondrous span,
Never has trod the foot of man.
It is seen when the storm does sweep
Over the earth, and mighty deep,
And when the storm resigns its sway,
Then fast the RAINBOW melts away.
Who could then make this bridge so grand ?
An All-powerful, Almighty hand.

V. CAPRICE CAP-RICE.

My first, if it fits, may be worn by us all ;
My second has travell'd at least from Bengal.
My whole is your scorn—yet, command your surprise,
I sometimes have govern'd the good and the wise.

VI. A BLACK EYE.

My first is ever dull and sad,
An emblem meet of woe ;
My second, all in brightness clad,
A thousand things may learn and show.
The whole, if nature's gift, some say,
An object is of love ;
But should it come another way,

It might, as you were grave or gay,
Or mirth or pity move.

VII. LOADSTONE.

My first possesses power so great,
The strongest bend to it as fate;
My second is by all despis'd,
And yet by all is greatly priz'd;
Now sunk to earth, trod under feet,
Then in the most exalted seat;
My third has such attractive charms,
It wins e'en dullness to its arms.

VIII. WHEAT.

I am an article much used in this nation,
Yet on me some folks want to put a taxation; ⁽¹⁾
Take one letter from me, and quickly you can
Find what is very beneficial to man; ⁽²⁾
Take two letters from me, and then will appear
What I fancy you do every day in the year.

⁽¹⁾ Wheat; ⁽²⁾ Heat; ⁽³⁾ Eat. This is a Logogriph rather than a Charade.

LOGOGRIPHS.

THE Logogriph is a kind of Charade in which one word, and usually a short one, is made to undergo several transformations, and to be significant of more than one thing. The following is generally attributed to Canning:—

I.

“There is a noun of plural number,
Foe to peace and tranquil slumber;
Now any other noun you take,
By adding “s” you plural make;
But if you add an “s” to this,
Strange is the metamorphosis;
Plural is plural now no more,
And sweet what bitter was before.”

The word is *cares*, “a noun of plural number;” add an *s*, and it becomes *caress*,—“sweet what bitter was before.”

The next is exceedingly ingenious. The word “Cod,” a fish, is the one employed.

II.

“Cut off my head, how singular I act; ⁽¹⁾
Cut off my tail, a plural I appear; ⁽²⁾
Cut off my head and tail—most curious fact—
Although my middle’s left, there’s *nothing* there! ⁽³⁾

What is my head cut off? A sounding sea! ⁽⁴⁾
 What is my tail cut off? A flowing river! ⁽⁵⁾
 Amid its foaming depths I fearless play,
 Parent of softest sounds, ⁽⁶⁾ though mute for ever." ⁽⁷⁾

⁽¹⁾ Odd; ⁽²⁾ Co. (Company); ⁽³⁾ O. (nought, nothing); ⁽⁴⁾ C. (Sea); ⁽⁵⁾ D. (river Dee); ⁽⁶⁾ The *sound*, or air-bladder of the cod is eaten and considered a delicacy; ⁽⁷⁾ The cod fish.

Mr. T. B. Macaulay is said to be the author of this clever Logogriph.

III. SPACE, PACE, ACE.

To half disarm the critic of his scoff
 I ought to sing, I have Two Heads to doff;
 Retaining these, with all my form entire, .
 To elevated station I aspire;
 Then, tho' I simple seem, I am profound,
 Affording no appearance of a bound.
 Becoming less elated, as 'twould seem,
 I show productions, fond of solar gleam.
 Here, tho' oft large, I look extremely less
 Than what I seemed in elevated dress.
 Capricious, I yet grow exiguous more,
 While waves refresh me by the shelly shore.
 'Tis now my hour to lose my foremost head,
 Whence, ne'ertheless, my form will not be dead.
 I'm then—of measur'd length—of service made
 By State-defenders, as they may parade;

But when a rout ensues, no soldier heeds
My mark'd appearance on the hills or meads.
My second head must now be cast aside,
When, lo ! I smile beside fair dotage-pride.
I form desired, I often change my place,
Unfolding a quadruple, quaintish face,
That reader readily might think should scare
A delicately fashion'd, feeling fair ;
Yet, beaming beauty, in a garment gay,
From mine engaging touch turns not away ;
But, rather, often may invite my glance,
Tho' closely by is the delightful dance !
The winning waltzes lack attraction quite,
When, like a snake, I captivate the sight ;
The fascination, finding fuel, grows
A fiery feeling, that sound sense o'erthrows.
Now let my muse a moral mould hereby,
But not until their fortunes maids may try :
When these unravel my mysterious yarn,
Will she proceed to dutifully warm.

IV. CHAIR, HAIR, AIR.

My whole is in cottage, and palace, and hall,
And is constantly used by the great and the small.
Beheaded, it still is attached to a head,
And of various colours, black, brown, white, or red.
Behead it again, and all heads would lie low,
If deprived of its aid, as you probably know.

ARITHMETICAL PUZZLES.

THESE require considerable study, but it has been thought right to give some few specimens of a very pleasant and ingenious way of spending a few hours on a winter's evening.

1. There is a certain number which is divided into four parts. To the first part you add 2, from the second part you subtract 2, the third part you multiply by 2, and the fourth part you divide by 2, and the *sum* of the addition, the *remainder* of the subtraction, the *product* of the multiplication, and the *quotient* of the division, are all equal and precisely the same. How is this?

Answer. The number is 45, which, divided into four parts, viz. : 8, 12, 5, and 20, which equal 45. To the first part you add 2: $8 + 2 = 10$; from the second you subtract 2: $12 - 2 = 10$; the third part you multiply by 2: $5 \times 2 = 10$; and the fourth part you divide by 2: $20 \div 2 = 10$. Consequently the *sum* of the addition, the *remainder* of the subtraction, the *product* of the multiplication, and the *quotient* of the division are precisely the same—10.

2. Three persons are disputing about their money. Says A to B and C—"If eleven sovereigns were added to my money, I should have as much as you both." Then replied B, "If eleven sovereigns were added to my money, I should have twice as much as

you both?" And then said C, "If eleven sovereigns were added to my stock, I should have three times as much as you both." How much had each?

Answer. A had 1; B 5; and C, 7 sovereigns. Thus, A, $1+11=12$; B, $5+11=16$; C, $7+11=18$.

3. On being asked how old he was, a gentleman replied—"The square of my age 60 years ago is double my present age." How old was he?

Answer. The gentleman's age was 72. Thus: 60 years ago he was 12 years of age. The square of 12 is 144, which, divided by 2, gives 72.

4. I owe twenty shillings to four persons, and have only nineteen shillings with which to pay them. How can I pay them all their fair demands without deduction from any?

Answer. The half, one-third, one-sixth, and one nineteenth of nineteen shillings are—9s. 6d.+6s. 4d.+3s. 2d.+1s.=20s. This, however, is only a payment upon paper.

5. Divide the number 13 into three parts, so that their squares may have equal differences, and the sum of their squares may be 75.

Answer. $1+5+7=13$.

$$1 \times 1 = 1$$

$$5 \times 5 = 25 \text{—difference } 24$$

$$7 \times 7 = 49 \text{—difference } 24$$

75—Proof.

6. Sir Isaac Newton's Problem.

Can any of our readers furnish an arithmetical solution of the following problem by Sir Isaac Newton:—If 12 oxen will eat $3\frac{1}{2}$ acres of grass in 4 weeks, and 21 oxen will eat 10 acres of grass in 9 weeks, how many oxen will eat 24 acres in 18 weeks—the grass being allowed to grow uniformly.

Answer. If twelve oxen eat $3\frac{1}{2}$ acres in 4 weeks, 36 oxen will eat 10 acres. Then, $86 \times 4 = 144$, and $21 \times 9 = 189$; increase, 45 in 5 weeks, and the increase in 14 weeks will be $5 : 14 :: 45 : 126$, which $+144 = 270$, and $270 \div 18 = 15$ oxen; but in the last case there is 24 acres; therefore, $10 : 24 :: 15 : 36$, or 36 oxen will eat 24 acres in 18 weeks.

Or, if 21 oxen eat 10 acres in 9 weeks, 7 oxen will eat $3\frac{1}{2}$ acres in 9 weeks; then $12\frac{1}{2} \times 3 \times 4 = 160$, and $7 \times 3\frac{1}{2} \times 9 = 210$, increase 50 in 5 weeks, and $5 : 14 :: 50 : 140$, which $+160 = 300$, and $300 \div (3\frac{1}{2} \times 18) = 5$ oxen; but there are 24 acres instead of $3\frac{1}{2}$ acres; therefore $3\frac{1}{2} : 24 :: 3 = 86$ oxen, which is the number required.

7. If six the third of twenty be,

What is the fourth of thirty-three.

Answer, Thus: As $\frac{2}{3} : 6 :: \frac{3}{4} : 7\frac{1}{2}$, the answer required. That is, as the true third of 20 is to the supposed third of 20, so is the true fourth to the supposed fourth of 33.

8. A milkmaid was sent to a farm to purchase eight quarts of milk, which she carried in an eight-quart pot. As she was returning, she met a young woman, with a five-quart tin and a three-quart tin, going to the same place for the same quantity of milk. The milkmaid told her she had eight quarts, and that the farmer had no more to dispose of; but, if she had a mind, she would let

her have four quarts of hers. So they divided the milk, with these measures, into equal parts. How did they do it?

Answer. Fill the three-quart tin and empty it into the five ditto. Fill the three-quart a second time and *fill* the five-quart, which will leave one quart in the three-quart tin. Then empty the five-quarts into the eight-quart pot, and put the one-quart into the five-quart tin. Once more fill the three-quart tin from the eight-quart pot, which will leave *four quarts in the eight-quart pot.*

9. A BILLION.—What is a billion? The reply is simple enough: a million times a million. This is quickly written, and more quickly still pronounced. But no man is able to count it. You may count 160 or 170 a minute; but let us suppose that you go as high as 200 in a minute; then an hour will produce 12,000; a day, 288,000, even supposing that it were possible to work for the whole twenty-four hours; and a year, or 365 days (for every four years you may rest a day from counting, during leap year), 105,120,000. Let us suppose, then, that Adam, at the beginning of his existence, had begun to count, had continued to do so, and was counting still; he would not even now, according to the generally supposed date of Adam's creation, have counted enough. To count a billion would require 9,512 years, 34 days, 5 hours, and 20 minutes, at the above mentioned rate of 200 a minute.

MECHANICAL PUZZLES.

1. Ingenious artist pray disclose,
 How I *nine* trees can so dispose,
 That these *ten* rows shall formed be,
 And every row consist of *three*!

Answer. Plant the trees in this way :

* * *

* * *

* * *

2. Place eight coins in a row, as under, and lay them in four couples, removing only one at a time, passing over *two* each time.

1 2 3 4 5 6 7 8

Answer. Place 4 on 7, 6 on 2, 5 on 8, and 3 on 1. Recollect always to begin with either 4 or 5. The same trick may be thus performed : place 5 on 2, 3 on 7, 8 on 6, and 4 on 1.

3. Draw six lines as under, add five other lines, and make the whole form nine.

| | | | |

Answer. NINE.

4. The half of *twelve* is *seven*, as I can show ;
The half of thirteen eight : can this be so ?

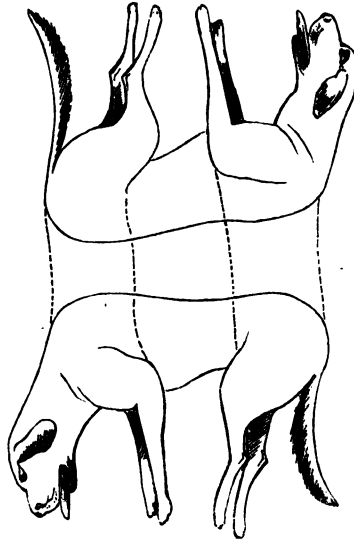
Answer. $\frac{VII}{XII} \frac{VIII}{XIII}$

5. Alive or dead.

These dogs are dead, perhaps you'll say ;

Add four lines and then they'll run away.

Answer. Draw the dogs as they are here : then turn them round and add the four lines corresponding to the dotted lines in the diagram.



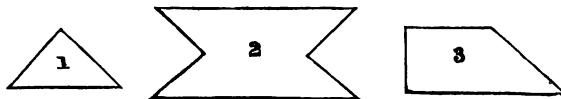
6. Plant four trees at equal distances from each other.

Answer. To plant four trees at equal distances from each other it would be necessary to place one on each point of the base of a tetrahedron, and a fourth on the apex or top. A tetrahedron, as defined by Euclid, the mathematician, is a solid figure, bounded by four equilateral triangles; and to place the four trees as proposed, it would be necessary to raise a mound on the base of an equilateral triangle, so that the top of it, where the fourth tree is to be planted, should be equally distant from the three points of the middle triangle or base.

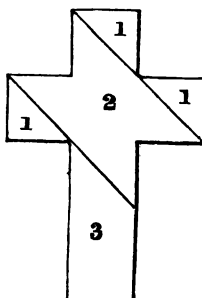


Tetrahedron.

7. Of five pieces of wood, or paper, cut in the following shapes, form a cross.

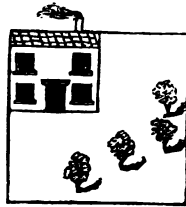


Answer. Cut three pieces the shape of No. 1, and two other pieces like 2 and 3, and place them together, thus :

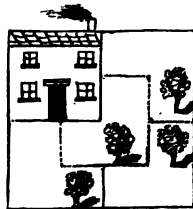


Many other curious shapes may be formed of these five pieces of wood.

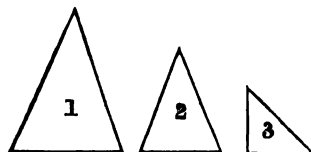
8. A charitable individual built a house in one corner of a square plot of ground, and let it to four persons. In the ground were four cherry trees, and it was necessary so to divide it, that each person might have a tree and an equal portion of garden ground. Here is a sketch of the plot. How is it to be divided?



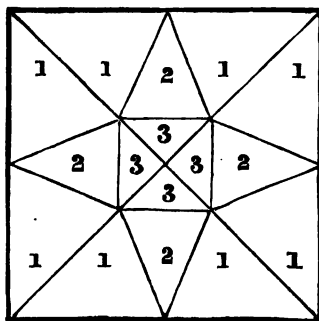
Answer.



9. Take *eight* pieces of paper, or thin wood, of the shape of No. 1, *four* of the shape of No. 2, and *four* shaped like No. 3, and make a perfect square.



Answer. Let the several pieces be carefully cut out, and placed together as follows, remembering to keep the proper proportions, or the puzzle will be a failure.



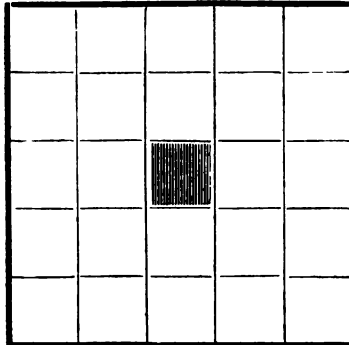
10. Fasten two persons' hands, as in the figure below, and disengage them without untying either of the strings.



Answer. Take one of the strings, and pass it in a loop upward, under the string which binds the wrist of the opposite person, then draw the loop through and enlarge it, and by passing it *over the hand* the release may be easily effected.

Many puzzles of this kind may be purchased cheaply in the Lowther Arcade and other places. Very little practice is necessary in order to succeed perfectly with all such mechanical toys, as the Chinese rings, the four pairs of rings, the board and the string, &c. Explanations of these are not given, as they would only be properly made by a regular scientific workman. The explanations are always sold with the toys.

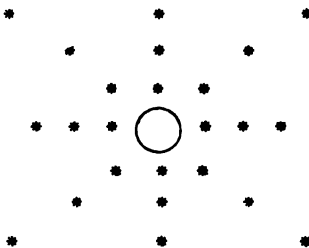
11. There is a square piece of land containing twenty-five acres, designed for the reception of twenty-four poor men and their governor, who are each to have a house situated in its own ground, the governor's in the centre. How many people's land must the governor pass through before he gets to the outside of the whole ?



Two ; for the ground being a square, it will consist of twenty-five plots, each containing five acres, as seen in the diagram.

12. Ingenious artists, pray dispose,
 Twenty-four trees in twenty-eight rows;
 Three trees I'd have in every row,
 A pond in the midst I'd have also ;
 A plan of it I fain would have,
 Which makes me your assistance crave.

Answer.



CONUNDRUMS:

THE simplest and most amusing of all kinds of riddle is the conundrum, which has been happily described as a sort of riddle in which some odd resemblance between things quite unlike is proposed for discovery. In the following, the answers have been placed after each one, as it is supposed the reader will learn any he or she thinks fit, and so dispense with the book in company.

1. If I were dining with the Queen's husband, and he were to give me my choice of wines, what place should I be likely to name in my reply? Port, O Prince, (Port-au-prince).

2. Why is the letter J like the end of spring? Because it is the beginning of June.

3. Why is a benevolent lady like all the rest of her sex? Because she is a kind woman, and the rest are woman-kind.

4. What is the difference between a dirty housemaid and a cochin-china? One is a foul domestic, and the other a domestic fowl.

5. Why is an egg like a colt? Because it is of little use till it is broken.

6. How can a man who has no wings be said to be *winged* in a duel? Because in fighting a duel he has made a goose of himself.

7. When may the black man be said to change his colour?
When he is a lucky wight (white).

8. If Rowland Hill were to give each of his children a half sovereign, why would he be like the rising sun? Because *he tips the little hills with gold.*

9. Why is a stupid fellow under a bridge a bit of a wag?
Because he has an *arch way* about him.

10. If spectacles could speak, what ancient author would they be likely to mention? Eusebius, (you see by us.)

11. Why is an egg partially boiled like one over boiled?
Because it is *hardly* done.

12. Why would a tanner make a good chemist? Because he understand oxides (ox hides).

13. When is a bottle like Ireland? When it has a *cork* in it.

14. Curtail and behead a town in France.

Composed of letters *five*,

And your mother you will then disclose,

As sure as you're alive.

The town is Bevel in Upper Garonne, curtailed and beheaded gives us Eve, the mother of us all.

15. What is the first money-purchase recorded, and what was the object purchased? It would appear that Abraham had very early purchased slaves with money (Gen. xvii. 18); but the first special transaction was that mentioned in chap. xxiii. of Genesis, in which he purchased the cave of Machpelah as a burial-place for his wife Sarah.

16. I went into the woods and got it; I sat down and searched for it; came home and found it about me?

Answer. A thorn in the foot.

17. How many *Kings* have been crowned in England since the

conquest? Only *one*, James the First, who was already king of Scotland. The rest were not legally kings till they were crowned.

18. The gift of heaven and the motion attending it make an early flower, what is it? Snowdrop.

19 Explain the five Arab maxims following :—

Never	All	For he who	Every thing	Often	More than
Tell	You may know	Tells	He knows	Tells	He knows
Attempt	You can do	Attempts	He can do	Attempts	He can do
Believe	You may hear	Believes	He hears	Believes	He hears
Lay out	You can afford	Lays out	He can afford	Lays out	He can afford
Decide upon	You may see	Decides upon	He sees	Decides upon	He sees

Answer. Read the first and second alternately. "Never tell all you may know, for he who tells everything he knows, often tells more than he knows." Then the first and third, first and fourth, first and fifth.

20. Why is love like a potato? Because it springs from the eyes.

21. What colour is grass when covered with snow? Invisible green.

22. When is a family worth tenpence? When it has a Frank (franc) in it.

23. What is the most useful letter to a deaf old lady? A, because it makes *her hear*.

24. When may a chair be said to dislike you? When it cannot bear you.

25. When is the letter F like death? Because it makes *all fall*.

26. When are you like a looking-glass? When you reflect.

27. When is a clock guilty of misdemeanour? When it strikes one.

28. What part of London is like a lame man? Cripplegate (cripple gait).

29. Why are good resolutions like fainting ladies? Because they want carrying out.

30. When is rice like the earth? When it is ground.

31. Why is a thing forgotten like a drawn tooth? Because it is out of your head.

32. Why is an oyster the most wonderful thing in nature? Because it has a beard without a chin, and leaves its bed to be "tucked in."

33. What sort of cookery does a young lady most frequently perform? Dressing her hair, (hare).

34. When are two young ladies like the wings of a fowl? When they have a *merry thought* between them.

35. Why are three objections like the tippler's morning draught? Because there are *three scruples to a dram*.

36. Why is a schoolmistress like the letter C? Because she forms lasses in classes.

37. When is a window like a star? When it's a skylight.

38. Why are sailors careless people. Because they are always in a mess at sea.

39. Why is a handsome girl like a capital mirror? Because she is a good-looking lass, (good looking-glass.)

40. Why is corn like a rose bush? Because both are prized for their flower, (flour.)

41. What word is that which, if you remove a letter, makes you sick? Music, (u-sic).

42. Rob majesty of its externals, and what is it? A jest, m(ajest)y.

FLOWER CONUNDRUMS.

43. What is placed before gentlemen's houses with what grows in their gardens.

44. What pleases when in the air, and what a horse cannot abide?

45. Half a carman and the whole country.

46. A man's name, and a part of a goose.

47. What Goliath carried to battle, and the head of the nation.

48. An animal common in Wales, and what is very common in England after marriage.

Answer. 43, Wallflower; 44, Larkspur; 45, Carnation; 46, Jonquil (John Quill); 47, Kingspear; 48, Goatruë.

TRANSPOSITIONS.

ENGLISH BATTLES AND SIEGES.

1. Gain or cut—Agincourt.
2. Men in rank—Inkerman.
3. Leo to war—Waterloo.
4. Idol—Lodi.
5. Care—Acre.
6. Line—Nile.
7. A drama—Armada.
8. Learn so—Orleans.
9. Seagirl—Algiers.
10. Ram's not room—Marston Moor.

ANAGRAMS.

CELEBRATED MEN.

1. We all make his praise—William Shakspeare.
2. Dig over Tom's hill—Oliver Goldsmith.
3. Will it harm, O hag—William Hogarth.
4. John's ready soul—Joshua Reynolds
5. Ha! Meg Jogs—James Hogg.
6. Hang joy—John Gay.
7. Throw sword—Wordsworth. •
8. I will, I am—William.
9. Roar, toss, lava—Salvator Rosa.
10. Gin, dram—Mignard.

REBUSES.

THE Rebus is defined by Dr. Johnson as a word represented by a picture.

I. SLEEP.

The father of the Grecian Jove; ⁽¹⁾
 A little boy who's blind; ⁽²⁾
 The foremost land in all the world; ⁽³⁾
 The mother of mankind; ⁽⁴⁾
 A poet whose love sonnets are
 Still very much admired. ⁽⁵⁾
 The *initial* letters will declare
 A blessing to the tired. ⁽⁶⁾

Answer. ⁽¹⁾ Saturn; ⁽²⁾ Love; ⁽³⁾ England; ⁽⁴⁾ Eve; ⁽⁵⁾ Plutarch.
 The initials of the whole make the word *sleep*.

II. THE ROYAL NAVY.

An ancient Greek, who won a naval name; ⁽¹⁾
 A sparkling Star of very ancient fame; ⁽²⁾

A placid Period, luring poet pen ; ⁽³⁾
 A rolling Rover thro' the gloomy glen ; ⁽⁴⁾
 A precious Place in Epicure's esteem ; ⁽⁵⁾
 A Time that thought doth often orient deem ; ⁽⁶⁾
 A Creeping Creature that destroyed a queen ; ⁽⁷⁾
 An Earth, that alter'd is exalted seen ; ⁽⁸⁾
 A Sheet, surprising us at various hours ; ⁽⁹⁾
 A Stay, that settles by Neptunian bow'rs ; ⁽¹⁰⁾
 A goodly Gift love lets us often con ; ⁽¹¹⁾
 A Spur, oft shaping seaboy's shaking throne. ⁽¹²⁾
 Observe, O lovers of the saline seas,
 A Maze, that clear'd, must loyal ladies please :
 We scarce require to sing th' initials fair
 Of twelve screen'd words in beauty set with care.
 The task perform'd, a sentence will remain,
 That approbation from the true will gain !
 This might be clue sufficient for a maze
 So simple in these riddle-reading days.
 But we, to lessen thought in fairy heart,
 Will yet a further inkling-touch impart.
 This note, Norisa, that our sentence shows,
 An Albyn bulwark, daunting daring foes !

Answer. ⁽¹⁾ Themistocles ; ⁽²⁾ Hesperus ; ⁽³⁾ Even ; ⁽⁴⁾ Rill ; ⁽⁵⁾ Oven ;
⁽⁶⁾ Yore ; ⁽⁷⁾ Asp ; ⁽⁸⁾ Lime ; ⁽⁹⁾ Newspaper ; ⁽¹⁰⁾ Anchor ; ⁽¹¹⁾ Volume ;
⁽¹²⁾ Yard. The initials of the whole, *The Royal Navy*.

PARLOUR MAGIC.

UNDER this head it is intended to include only those tricks and experiments that can really be performed in a parlour, and without much previous preparation, any very complicated apparatus, or any large amount of skill. Some of the tricks performed by the great Wizards of the North (or South), are very simple; but the majority of them depend for their success upon costly apparatus, curious mechanical contrivances, magnetism, electricity, or well-taught confederates. Now, as these cannot be said to be at the command of many boys, and as their preparation is very expensive, and sometimes dangerous, they are purposely omitted. Those, however, that are introduced in the following pages will be found not only amusing and instructive, but of easy performance.

I. HOW TO MAKE IT DIFFICULT TO CARRY A MATCH OF WOOD OUT THE ROOM.

Take a piece of wood, such as a lucifer match, and say to one of the company: "How long do you think it would take you to carry this piece of wood into the next room?" "Half a minute," perhaps one will reply. "Well, try then," say you;

"carry it." You then cut off little pieces, and give them to him, one by one. He will soon be tired of the experiment.

II. AN IMPOSSIBLE JUMP.

Take a ruler, or any other piece of wood, and ask whether, if you laid it down on the ground, any of the company could jump over it: of course one or two will express their readiness to jump over so small an obstruction; then lay the ruler on the ground, close against the wall, and tell them to try. I think they will find it difficult.

III. TO MAKE A CIRCLE OUT OF WHICH IT IS IMPOSSIBLE TO JUMP.

Take a piece of chalk, and ask, if you make a circle, whether any one standing in it thinks he can jump out of it. As soon as one proposes to do so, bring him into the centre of the room, draw a circle with the chalk round his jacket, and say, "Now, jump out of it!"

IV. AN IMPOSSIBLE WALK.

Ask one of your party whether she thinks, if she clasped her hands, she could walk out of the room. On her saying she could, request her to pass her arm round the leg of the table or piano. Join her hands, and walk away.

V. TO SUSPEND A RING BY A BURNT THREAD.

Soak the thread in salt, dry it, and tie it to a ring; if the thread is now burnt, it will be found that the ashes of the thread will suspend the ring. A touch will break the thread, and allow the ring to drop on the floor.

VI. TO TURN A GLASS OF WATER UPSIDE DOWN, WITHOUT SPILLING ANY OF ITS CONTENTS.

Fill a glass carefully, place a piece of paper on the top, place your hand on the paper, and tilt the glass round sharply, when it will be found that the pressure of the air, upwards, on the paper, will retain the water. The glass may then be held by the foot.

VII. THE HAT TRICK.

Fill a small glass with water, cover it with a hat, and profess your readiness to drink it without touching the hat. Put your head under the table, make a noise as if drinking, rise and wipe your lips. The company, thinking you have drank the water, one of them will certainly take up the hat to see. As soon as the hat is removed, take up the glass and drink its contents. "There," say you, "You see I have not touched the hat!"

VIII. THE INCOMBUSTIBLE THREAD.

Wind some linen thread tightly round a smooth pebble, and secure the end; then, if you expose it to the flame of a lamp or candle, the thread will not burn; for the caloric (or heat) traverses the thread, without remaining in it, and attacks the stone. The same sort of trick may be performed with a poker, round which is evenly pasted a sheet of paper. You can poke the fire with it without burning the paper.

IX. TO SPLIT A PIECE OF MONEY INTO TWO PARTS.

Fix three pins into a piece of wood, thus . . . and lay the piece of money upon them; then place a heap of the flowers of sulphur below the piece of money, pile another heap of sulphur above it, and set fire to them. When the flame is extinct, you will find on the upper part of the coin a thin plate of metal, which has been detached from it.

X. TO MELT A COIN IN A WALNUT SHELL, WITHOUT INJURY
TO THE SHELL.

Place the coin into half a walnut shell, and fill it up with a mixture of three parts of dry pounded nitre, one part of flowers of sulphur, and a little sawdust well sifted. Light it, and when the mixture is melted, it will be seen that the coin is also melted, the shell not having sustained any injury.

XI. THE CHANGEABLE PICTURE.

First sketch a landscape in Indian ink ; it should represent either a winter scene or a mountain district, the snowy Alps or Pyrenees ; when complete, touch the sky and frozen lakes with a solution of acetate of cobalt. The thatch of cottages, and some of the flowers, must receive an application of a solution of muriate of copper, the trees and sward are to be treated in a like manner with muriate of cobalt. All these solutions should be used of various strengths, according to the depth of colour desired, and applied with care and skill. These liquids will impart little or no colour to the picture, and when dry, it will remain, as before, a "winter scene." But if at any time the picture be held to the fire, or slightly warmed, the scene changes—the sky becomes blue, the ice and snow from the trees and grass melt away, and they assume a foliage of a lively green ; the flowers alter in like manner, and a "summer view" is represented. When the picture becomes cold, it passes again to its original tint ; thus exhibiting strikingly the changes of matter by the application of heat, and at the same time affording much amusement.

XII. HOW TO DISCOVER THE POSSESSORS OF ANY ARTICLES TAKEN
FROM THE TABLE DURING YOUR ABSENCE.

Any articles will do for this trick ; rings, watches, pins, &c We will suppose a ring, a shilling, and a glove to be chosen. Then you can say :—

"Here, ladies and gentlemen, you observe all these articles—a

ring, a shilling, and a glove. May I request the three ladies sitting in front to take each one of the articles; but they must be taken so secretly, that I may not have the slightest knowledge of the selection that is made. I have here, you also perceive, twenty-four round cards; one of which I shall give to one of the ladies, whom we will call Lady Unit, two to the second, whom we will style Lady Duo, and three to Lady C.; leaving the eighteen by themselves on the table. I will now retire for a few moments, that the ladies may, entirely without my knowledge, make their choice. I have only to request, as another favour, that the lady who selects the ring will take from the cards on the table as many as she already possesses; the lady who selects the shilling, twice as many; and the lady who has the glove, four times as many as have been now received. (The conjurer then retires, but presently returns.) Having returned, say:—I have now to inform this noble company that Lady Unit has the ring, Lady Duo the shilling, and Lady C. the glove." Take them with the words—"Ladies you have my best thanks."

The solution of this capital trick is as follows: call the ring A, the shilling E, and the glove I, and distinguish the persons as you have recently done, or by calling them first, second, and third; then let the persons take the cards from the heap in your absence, and on returning, you may discover the article each person has taken from the cards that remain on the table, and the following *Latin* words:—

1	2	3	5	6	7.
<i>Salve cesta animæ semita vita quies.</i>					

In making use of these words, it must be remembered that there can never be 4 cards, but that there can only remain 1, 2, 3, 5, 6, or 7 cards. It must likewise be noticed that each syllable contains

one of the vowels made to represent the articles proposed, and that the first syllable of each word must be considered as representing the first person, and the second syllable the second, and so on. This being comprehended, should there remain only one counter, then taking the Latin line, you must employ the first two syllables, *sal-ve*, the first of which, that containing A, shows that the first person has the ring represented by A; and the second syllable, that containing E, shows that the second person has the shilling represented by E; from which it is clear that the third person has the glove. If two cards should remain, you must take the second word, *cesta*, the first syllable of which, containing E, will show that the first person has the shilling represented by E; and the second syllable, containing A, will show that the second person has the ring represented by A. In general, whatever number of cards remain, that the word of the line which is pointed out by the same number must be employed.

XIII. HOW TO BRING THREE ARTICLES UNDER ONE HAT.

Get three almonds, raisins, cherries (or indeed any eatable easily disposed of will do), borrow three hats, and place each of the articles under a hat on the table. Tell the company that you will eat the three almonds; and yet, afterwards, bring them again under whichever hat they choose. When you have swallowed each separately, request one of the company to point out the hat under which he wishes the almonds to be brought. When choice has been made of one of the hats, put it on your head; and ask whether you have not fulfilled your promise.

XIV. A MINIATURE GAS RETORT.

Fill the bowl of a large tobacco-pipe with powdered coal (cannel coal answers best), and close the top of it by the application of pipeclay; or, what is better, a mixture of sand and beer. When the covering is dry, place the bowl of the pipe in a clear fire: in a few minutes a dense smoke will issue from the stem, which, on the application of a lighted paper, will inflame, and will continue in a beautiful little jet of flame as long as any gas continues to be distilled from the coal.

XV. THE CONJURER'S DESSERT.

Get a large apple or turnip, and cut several pieces to resemble candle ends. Shape some almonds into wicks, blacken at one end of each by burning for a short time, blow the flame out, and then stick them into the counterfeit pieces of candle. This done, you will cause considerable surprise if you light them one at a time; and when each has burned for a few seconds, clap it into your mouth and eat it. The best way to do this trick is to place one of the mock candles in a candlestick and bring it into the room lighted; then place it on the table, take the candle out and eat it. To be sure of your wicks burning well, they should be dipped in oil of carraways, or any other essential oil. There is no danger in putting the lighted candle in your mouth, as the flame will go out immediately you close your lips. You must be careful however that your mouth is not too dry, or the heat might be unpleasant.

**XVI. TO BREAK A POLE OR ROD, THE ENDS OF WHICH SHALL BE
LAID UPON TWO GLASSES, WITHOUT HURTING THE GLASSES.**

Take two tumblers, or wine glasses of equal size, which fill with water, and place them at such a distance that the ends of the wooden rod may just rest upon the edges of the glass; then, with another rod, strike the one suspended betwixt the two glasses just in the middle, and the wooden pole, if not very strong, will be broken, whilst the glasses remain unhurt.

XVII. THE MYSTERIOUS WATCH.

You desire any person to lend you his watch, and ask him if he thinks it will or will not go, when it is laid on the table. If he says it will, you place it over the end of the magnet, and it will presently stop. You then mark with chalk, or a pencil, the precise point where you place the watch, and moving the position of the magnet, you give the watch to another person, and desire him to make the experiment, in which he not succeeding, you give it to a third person, at the same time replacing the magnet, and he will immediately perform the experiment.

XVIII. HOW TO PUT AN EGG IN A BOTTLE.

Let the neck of a bottle be ever so straight, an egg will go into it without breaking, if the egg be first steeped for twelve hours in very strong vinegar; for in process of time the vinegar so

softens it, that the shell will bend and extend lengthways without breaking. And when it is in, cold water thrown upon it will recover its original hardness and shape.

XIX. BY MEANS OF TWO LOOKING-GLASSES, TO MAKE A FACE
APPEAR UNDER DIFFERENT FORMS.

Having placed one of the two glasses horizontally, raise the other to about right angles over the first; and while the two glasses continue in this position, if you come up to the perpendicular glass, you will see your face quite deformed and imperfect; without forehead, eyes, nose, or ears, and nothing will be seen but a great mouth and a chin raised. Incline the glass ever so little from the perpendicular, and your face will appear with all its parts, except the eyes and the forehead. Stoop a little more, and you will see two noses and four eyes; and then a little farther, and you will see three noses and six eyes. Continue to incline it a little more, and you will see nothing but two noses, two mouths, and two chins; and then a little farther again, and you will see one nose and one mouth. At last incline a little farther, and your face will quite disappear. If you incline the two glasses, the one towards the other, you will see your face perfect and entire; and by the different inclinations, you will see the representation of your face upright and inverted alternately, &c.

**XX. HOW TO RUB OUT TWENTY CHALKS IN FIVE RUBS, EACH TIME
ERASING AN ODD NUMBER.**

Begin at the bottom and rub out upwards, four at a time.

XXI. HOW TO MELT STEEL.

Heat a piece in the fire till it is red hot; then holding it with a pair of pinchers or tongs, take in the other hand a stick of brimstone, and touch the piece of steel with it; immediately after the contact, you will see the steel melt and drop like a liquid.

XXII. THE TEN DUPLICATES.

Take twenty playing cards, and after any one has shuffled them, lay them down by pairs on the board, without looking at them. Then desire several persons to look each of them at different pairs, and remember what cards compose them. You then take up all the cards, in the order they lay, and place them again on the table, according to the order of the letters in the following words:—

M	U	T	U	S
1	2	3	4	5
D	E	D	I	T
6	7	8	9	10
N	O	M	E	N
11	12	13	14	15
C	O	C	I	S
16	17	18	19	20

Explanation. These words convey no meaning, but you will observe that they contain ten pairs of the same letters. You then ask each person which row, or rows, the cards he looked at are in; if he says they are in the first row, you know that his cards must be the second and fourth: if in the second and fourth rows, they must be the ninth and nineteenth, and so on of the rest.

XXIII. HOW TO CALL FOR ANY CARD IN THE PACK.

This trick, which requires very little practice or indeed understanding, to perform, is done in the following manner:

Having privately seen a card, put it at the bottom of the pack, then shuffle the cards till it comes to the bottom again, then put the cards behind you; and say "Here I call for," (naming the bottom card, which you have seen;) and as you hold them behind you, turn the top card with its face upwards, then hold forth the cards, and as you hold them you may see what the next card is; then put the cards behind you again, and take the top card, and put it at the bottom, with its face downwards, and turn the next card with its face upwards, and while you are doing this, say "Here I call for," (naming the card you saw last;) then hold forth the cards again, showing the bottom card, which will be that you call for; then put the cards behind you again, and proceed in the same manner as before; you may by this method go through them all, and call for all the cards in the pack, to the wonder of the beholders.

XXIV. THE TUMBLING EGG.

Fill a quill with quicksilver, seal it at both ends with good strong wax; then have an egg boiled; take a small piece of the shell off the small end, and thrust in the quill with the quicksilver; lay the egg down, and it will not cease tumbling about as long as there is any heat in it. Or if you put quicksilver into a small bladder, blow it out, and then warm the bladder, it will jump about as long as it remains warm.

XXV. WATER BEWITCHED.

A surprising feat may be accomplished in the following manner. Take an ordinary dinner plate, and fill it with water; then produce a small empty phial, and assure the company that you are wizard enough to pour water through the solid bottom. Having declared that the phial must be *perfectly* dry when the experiment is performed (if you are asked why, you may say, to open the pores of the glass), thrust a stick into it, and hold it to the fire till it is very hot—too hot to hold. Then stand it, without delay, mouth downward, in the plate of water. Then pour a teaspoonful of water on the bottom of the phial, as if you meant to fill it that way; and every time you do this, the phial will become more and more filled with water; and as this evidently takes place every time you pour water on the bottom, it will have every appearance of having passed through the solid glass. Of course, the water really rises from the plate by what is called capillary attraction.

XXVI. HOW TO LIGHT A CANDLE WITH A GLASS OF WATER.

Take a little piece of phosphorus—a bit no bigger than a pin's head will do—and with a piece of wax equally small, stick it on the edge of a tumbler. The tumbler may be half filled with water; but the phosphorus must be kept perfectly dry. Then take a lighted candle, blow it out, and, before the fire has died away on the wick, apply it to the glass, when the candle will be immediately lighted. This trick may be varied by having a small stick, on the end of which you have fastened a few grains of gunpowder. On applying the end of the stick to the lighted candle the gunpowder will explode and blow out the flame. The candle may then be relighted at the bit of phosphorus, which will be too small to be seen by the company.

XXVII. FLOATING NEEDLES.

If you carefully drop fine needles on the surface of a glass of water, they will float for a long time.

XXVIII. HOW TO EMPTY A GLASS OF WATER, WITHOUT TOUCHING
EITHER WATER OR GLASS.

If you hang over the edge of a glass, or basin, a thick skein of cotton, a piece of cotton stuff, or a small table-napkin, and then fill the glass with water; the water will gradually ooze out, being drawn by capillary attraction through the cotton.

XXIX. TO INFLATE A BLADDER WITHOUT AIR.

Put a tea-spoonful of ether into a moistened bladder, and tie up the neck tightly. If you then pour hot water on the outside of the bladder, the ether will speedily expand and fill it out.

XXX. HOW TO SUPPORT A GLOBE IN THE AIR.

Procure a pea or a round piece of pith, place it on the end of a piece of tobacco-pipe, and blow through the other end; it will then dance in the air as long as you keep blowing. By sticking two pins crosswise through the pea, the fun of the trick will be much increased.

Many other tricks might be given; but, as before observed, they require apparatus not readily attainable without expense. As soon as you have thoroughly mastered all that this book contains, you may then proceed with more complicated puzzles and experiments. The object of the author and publisher has been to provide amusement of an innocent description, easily procurable, and in which a large party of young people may readily join without much previous instruction. In the hope that our PARLOUR PASTIME may provide enjoyment for many a family of young people during the long evenings of winter, and with the conviction that no such complete book of the kind has ever before appeared, we sincerely bid our readers ADIEU!

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